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Miss Sarah G. Putnam.

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From the author, in
acknowledgement of
the public spirit, & moral
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Mr Garrison in his great
& philanthropic exertions
for the extinction of
Slavery

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# SINGING MASTER;

CONTAINING

No. 1.

FIRST LESSONS IN SINGING, AND THE NOTATION OF MUSIC.

No. 2.

RUDIMENTS OF THE SCIENCE OF HARMONY.

No. 3.

THE FIRST CLASS TUNE BOOK.

No. 4.

THE SECOND CLASS TUNE BOOK.

No. 5.

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Miss Sarah G. Putnam.
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# GENERAL INDEX.

## FIRST LESSONS IN SINGING,

AND THE

## NOTATION OF MUSIC.

### PART I.


PAGE

Preliminary instructions as applicable to the teaching of young children . . 1
Notation of music . . 7

**Lessons.**

1 Names and forms of the notes . . . 8
2 Places of the notes . 11
3 Places of the notes belonging to the upper and lower scales . 12
4 Duration of notes: tones and semitones . 14
5 Various musical characters . . . . 17
6 Rests . . . . 20
7 The clefs . . . . 21
8 Time,—accents and time signatures . . 26
9 Intervals . . . 30
10 Method of singing the intervals . . 31
11 Intervals continued . 33
12 ,, ,, 35
13 The diatonic and chromatic scales . . 39
14 Major and minor keys . 42
15 Signature of minor keys 44
16 The key note . . 46
17 Harmony, — singing in parts . . . . 48
18 Sounds and signs . 50
19 Singing with taste and expression . . 52
Cheap Metronome . 55

**Vocal Exercises.**

NO.

8 Abroad at home . . 59
13 And now we part . 62
6 Be you to others kind and true . . 58
15 Grace before meat . 63
16 Grace after meat . 64
7 He that would thrive . 59
5 Lost time . . . 58
2 Love of truth . . 56
4 Love your neighbour . 57
10 Let us endeavour . 60
12 Let your pleasure . . 62
9 Plough deep . . 60
11 Swiftly flies our time away . . . . 61
1 Time and tide . . 56
14 When a weary task you find it . . . 63
3 Your patience and prudence . . . 57


## RUDIMENTS OF THE SCIENCE OF HARMONY.

### PART II.


PAGE

Application of rules . . 95
Augmented intervals . 79
Cadences . . . 82
,, simple . . ,,
,, authentic . . ,,
,, plagal . . ,,
,, half-cadence . 83
Canons . . . . 92
Chords, the principle of . 65
,, common chord . 67
Consecutive fifths and octaves . . . . 85
Counterpoint,—simple . 74
,, double . 92
Discords . . . . 74
Dominant . . . 71
Dominant seventh . . 75
Diminished seventh . 77
Diminished fifth . . 75
Enharmonic scale . . 93
Figured basses . . . 90
Fundamental basses . . 71
Fugues . . . . 92
Harmonies belonging to major scales . . . 71
ditto—to minor scales . 80
ditto—dispersed . . 74
ditto—close . . 74
Harmonics . . . 66
Intervals,—names of . 69
Major and minor chords . 67
Melodies,—construction of 94
Modulation . . . 87
Ninth (added) . . . 78
Passing notes . . 84
Pedal harmonies . . 93
Preparation of discords . 78
Progression of harmonies 83
Resolution of discords . 75
,, interrupted . 79
Rhythm . . . . 95
Sixth (added) . . 78
Scale,—harmonised . . 73
,, melodic and harmonic minor scales* . 80
Seventh of the scale . . 75
Sequences . . . 86
Sub-dominant . . . 71
Tonic . . . . . 71
Transposition . . . 87
Triad . . . . . 66
Triads . . . 71, 72, 80
Triad, mode of using the . 72


* In the example given, page 80, of the harmonic minor scale, a note (D ♯) is by accident omitted in many of the early copies, and in the following line a (♯) is also omitted, which should follow the letter D.

# THE FIRST AND SECOND CLASS TUNE BOOKS.

## CONTENTS.


| 1st BOOK. NO. | 2nd BOOK. NO. | | PAGE |
|---|---|---|---|
| | 7 | Absent friends | 156 |
| 19 | | Alphabet | 123 |
| | 13 | A man's a man for all that | 164 |
| | 2 | Bells ringing | 148 |
| | 38 | Britons, arise | 206 |
| 26 | | Chatterbox | 131 |
| 3 | | Come and see how happily | 104 |
| 24 | | Come let us sing | 130 |
| | 9 | Come let us march and sing | 158 |
| | 6 | Cricket song | 154 |
| 9 | | Days of the months | 113 |
| | 31 | Dulce domum | 194 |
| 15 | | Early to bed | 119 |
| | 11 | Ere around the huge oak | 161 |
| | 43 | Farewell | 212 |
| | 25 | Filial affection | 183 |
| | 4 | For age and want | 151 |
| | 10 | Forgiveness | 159 |
| | 39 | Golden rule | 207 |
| 33 | | Good night | 143 |
| | 33 | Hark, the lark | 197 |
| 27 | | Harmonious blackbird | 134 |
| | 14 | Harvest Home | 166 |
| | 30 | Home | 193 |
| 21 | | Hot cross-buns | 125 |
| 14 | | How the wind is blowing | 118 |
| | 29 | Humble fare | 190 |
| | 19 | Idleness & knavery | 175 |
| | 37 | If you get into debt | 204 |
| 5 | | Improve the passing hours | 109 |
| | 5 | In the cottage | 152 |
| 23 | | Kind heart | 128 |
| | 28 | Labourers' song | 188 |
| | 18 | Let the smiles of youth | 172 |
| 26 | | Linnet | 132 |
| | 3 | Love of truth | 150 |
| | 20 | Lullaby | 176 |
| 6 | | Multiplication table | 110 |
| 7 | | Do. 2nd part | 111 |
| | 15 | March, and lift up your voices | 167 |
| | 17 | Might with the right | 169 |
| | 41 | National anthem | 210 |
| 30 | | Neatness & cleanliness | 140 |
| | 42 | Now let notes of joy | 211 |
| 17 | | Nursery jest | 122 |
| | 32 | Old friends shall never be forgot | 195 |
| 16 | | Over the water | 120 |
| | 23 | Our native land | 180 |
| | 35 | Patriots' song | 201 |
| | 27 | Peasants' song | 187 |
| 11 | | Peacemaker | 114 |
| | 8 | Pence table | 112 |
| 4 | | Perseverance, or Try Again | 106 |
| 22 | | Play hours | 126 |
| 10 | | Procrastination | 113 |
| 28 | | Praise of spring | 136 |
| | 34 | Rejoice, rejoice | 200 |
| | 40 | Rule, Britannia | 208 |
| 18 | | School is begun | 123 |
| | 26 | See, he comes | 185 |
| 29 | | Sluggard | 138 |
| | 22 | Stormy winds | 178 |
| | 1 | Sunrise | 146 |
| 32 | | Time for rest | 142 |
| 20 | | Tit for tat | 124 |
| 1 | | Twinkle twinkle, little star | 100 |
| | 21 | The hour is come of twilight grey | 177 |
| | 24 | To the good cause | 182 |
| 4 | | Try again | 106 |
| 12 | | We all love one another | 116 |
| 2 | | Welcome to school | 102 |
| 13 | | We'll go to our places | 117 |
| | 12 | Welcome | 162 |
| | 36 | Well done | 202 |
| | 8 | When we go out together | 157 |
| | 16 | When the rosy morn | 168 |
| 31 | | Work away | 141 |


# THE HYMN TUNE BOOK.

## PART V.


| NO. | | PAGE |
|---|---|---|
| 52 | Admiration | 269 |
| 27 | Adoration | 243 |
| 36 | Arabia | 253 |
| 24 | Auburn | 240 |
| 44 | Bradley Church | 261 |
| 64 | Calcutta | 282 |
| 33 | Calvary | 250 |
| 26 | Carey's | 242 |
| 41 | Compassion | 258 |
| 39 | Condescension | 256 |
| 22 | Contemplation | 238 |
| 10 | Cranbrook | 226 |
| 14 | Deritend | 230 |
| 3 | Devizes | 219 |
| 25 | Eaton | 241 |
| 55 | Easter Hymn | 272 |
| 57 | Evans | 274 |
| 5 | Evening Hymn | 221 |
| 31 | Fairseat | 248 |
| 11 | Falcon Street | 227 |
| 28 | Gabriel New | 245 |
| 8 | German Hymn | 224 |
| 9 | Grove | 225 |
| 62 | Hallelujah, Amen | 279 |
| 6 | Hanover | 222 |
| 15 | Harts | 231 |
| 23 | Haweis, or Mount Calvary | 233 |
| 56 | Helmsley | 279 |
| 43 | Hephzibah | 266 |
| 20 | Irish | 236 |
| 16 | Job | 236 |
| 67 | Joyful | 285 |
| 53 | Jude's Doxology | 270 |
| 49 | Knaresboro' | 266 |
| 69 | Leigh, or Tucker's | 287 |
| 32 | Lonsdale | 249 |
| 30 | Lowell | 247 |
| 34 | Lydia | 251 |
| 12 | Martin's Lane | 228 |
| 18 | Matthias | 234 |
| 17 | Melbourn Port | 233 |
| 54 | Miles' Lane | 271 |
| 59 | Monmouth | 276 |
| 23 | Mount Calvary | 239 |
| 58 | Nativity | 275 |
| 50 | Newport | 267 |
| 61 | New Victory | 278 |
| 37 | Old Hundredth | 254 |
| 48 | Passing Bell (The) | 265 |
| 3 | Peru | 255 |
| 46 | Piety | 263 |
| 66 | Portsmouth New | 284 |
| 45 | Portugal New | 262 |
| 29 | Prospect | 246 |
| 63 | Refuge | 280 |
| 70 | Repose | 288 |
| 19 | Rousseau's Dream | 235 |
| 21 | Sandgate | 237 |
| 65 | Shirland | 283 |
| 1 | Sicilian Mariners | 217 |
| 13 | Staughton | 229 |
| 7 | Stevens | 223 |
| 4 | Stonefield | 220 |
| 42 | Suffolk | 259 |
| 35 | Sutton Colefield | 252 |
| 51 | Vesper | 268 |
| 2 | Warwick | 218 |
| 60 | Westbury Leigh | 277 |
| 47 | Wigan | 264 |

# PREFACE.

THE time is not distant when we may fairly presume the study of Vocal Music will be universally introduced in schools, as one of the means of effecting the object proposed by a good education. Already in Prussia, and indeed in all the German States, a knowledge of music is a *sine qua non* among the qualifications required of every candidate for the profession of a schoolmaster. In the humblest village-school in Germany, and indeed very generally on the Continent, singing is taught; and in the superior schools, the master is further required to teach his pupils to play upon some musical instrument, and to instruct them in the science of Harmony or Thorough Base.

In this country singing has been introduced with great success in infant-schools. It has been shown to be a means of varying, in the most pleasing manner, the usual lessons, and calculated, therefore, not only to relieve the attention when too much fatigued by study, but to create a conviction in the minds of children (which it is not always easy to produce in any other way), that they are sent to school to be made happier as well as wiser. It has also been found a means of impressing the mind with kindly feelings, and of kindling or strengthening just and generous emotions, much more effectual than any mode of persuasion or reproof.

The importance, however, of singing, as a branch of Education in all elementary schools, and of teaching music systematically, with a view of softening the manners, improving the taste, and raising the character of the great body of the people, is not yet fully understood. Let us briefly depict the reasons, moral and physical, why music, but more especially vocal music, should be made the common property of all, including the masses to whom it has hitherto been inaccessible.

The first is, that it would promote the happiness of all. That music is a means of social enjoyment, will be admitted; and this ought to be a sufficient argument to induce us to make an effort to render it a means of enjoyment to the poorest members of the community. After all that

can be done to meliorate the condition of the working classes, they will have to submit to quite enough of privation, as compared with the more favoured lot of the rich man, without our withholding from them any innocent source of pleasure, which we might, by a little exertion, enable them to command. Vocal music is not only an innocent pleasure, less likely to be carried to a hurtful excess than almost any other, but it has the recommendation of being a cheap amusement, which renders it peculiarly fit to be encouraged among the labouring classes. In this respect, vocal music is superior to instrumental music, while superior also in the power of producing musical effect. If the poor man should regret his inability to purchase costly musical instruments, let him learn that the human voice is in itself the finest instrument in the world. All voices are not, indeed, equally good; but four even indifferent voices heard in correct harmony together, will produce a more perfect effect than any equal number of keyed or stringed instruments, played upon by skilful performers. A party of German peasants, singing together in a cabin, will often make better music than the whole band of the Italian opera. A family of villagers able to spend a winter's evening in singing the glees of Webbe and Calcott, need not sigh for grand piano-fortes, and double-actioned harps. Even in regard to accompaniments, when vocal music is really good, it is almost invariably better without an accompaniment than with it. The sounds of different instruments, which seldom assimilate sufficiently with the voice, and prevent its being distinctly heard, distract the ear, and withdraw its attention from the harmony.

The moral influences of music are of two kinds. It has a direct tendency to wean the mind from those pleasures which consist in mere vicious and sensual indulgences, and it has a tendency to bring the heart into a right state, or, in other words, it has a direct and powerful influence upon the disposition and temper.

It is a great error in any system of education, provided for the children of the poor, to conclude that it is no part of the duty of an instructor to teach the means of rational enjoyment. It is time we made the discovery that it is quite out of our power to train any class of men to habits of such unwearied industry, that they shall be content to toil on throughout their lives, without a moment's relaxation, or any attempt to relieve the monotony of their existence by some pleasurable excitement. Pleasurable excitement of some kind is necessary for all: it can be withheld from none: we may determine merely the form which it shall assume. Among the rich it is attainable in a thousand different ways; among

the poor, it assumes the too common form of intemperance. We have but the choice of two things,—either to provide for the working classes, and enable them to appreciate rational and intellectual amusements, or to allow the people, while in a low moral state, to choose for themselves their own sources of gratification, although they may be such as will be fatal, both to their own well-being, and to the peace and good order of society.

It is said to be dangerous to encourage a taste for music among the working classes, because singing is used as an attraction to public-houses, and other places where young men and young women are often drawn in to their own ruin. Happy would it be for the community if every drunkard in the kingdom could be inspired with a love for music. The young man who is weak enough to give way to habits of intoxication, does so because in drinking he has one source of enjoyment;—render him musical, and he has then two sources of enjoyment; and what can be more certain than that as his taste increases for the more intellectual source of pleasure, the temptation is diminished to that which is merely a vice productive of misery in the end?

But it is not in consequence of a musical education, but of the want of it, that common labourers and mechanics run to hear a comic song, wretchedly sung, in a public-house. If they had been properly taught, they would have had a taste for something better, and in that case, when they left their own homes for the sake of music, would have been probably found among the members of a choral society, preparing, perhaps, for the performance of the Messiah, at some of our great musical festivals. But one great advantage of music is, that it is always enjoyed the most as a home amusement. The quietude of home is much more favourable to the effect of harmony than the noise, bustle, and glare of the theatre or concert-room; and every one may observe that when an individual is raised to the rank of a musician himself, of however humble a grade, he is no longer so easily drawn hither and thither to witness the performances of other people, as before; for it is a curious fact that however sublime those performances may be, musical amateurs like infinitely better to hear their own.

The effect of music in diminishing the temptation to intemperance has been strongly exemplified in the case of the Germans. Forty years ago they were one of the most drunken nations on the face of the earth; but since music has been taught scientifically in the humblest school, they have become, comparatively, remarkable for their sobriety.

In the large sugar-baking houses of the Metropolis, where, on account of the danger, a person given to even occasional habits of intoxication is never trusted, Germans are invariably employed in preference to the English.

It is sometimes urged that a young man who has a talent for singing is apt to be invited too much into company, and is thus led to form habits of dissipation. The remedy is to teach those persons to sing themselves, who, being unable, require to be amused by one who can, and are thus induced to court his society to a prejudicial extent. We may add, that let music be rendered universal, and the Apollos of the public-house, and of the third-rate concert-room, would descend at once to the common level. They would no longer be considered gifted prodigies; and the few only would be followed who, from pre-eminent talent, would be found at the top of the profession, and who could only be heard on great public occasions.

There are many other objections to music which may be treated as belonging, generally, to the class of those which are often inconsiderately urged against every thing good and useful. It used to be contended to be dangerous to teach a child to read, lest he should read improper books; dangerous to teach him to write, lest he should commit forgery. No doubt the danger exists; and it is dangerous to satisfy the wants of hunger and thirst, lest we should become gluttons and wine-bibbers. There is danger even in inculcating habits of prudence and economy, lest they should degenerate into avarice; and we may fairly allow that there is some danger that music may become a ruling passion, too strong for guidance. But what is the value of education, if it be not to teach us the difference between the use and the abuse of that which is good, and to impress upon the mind the lesson, that that which is useful in moderation may be hurtful in excess?

With respect to the direct moral influence of music, we may observe that, although it would be preposterous to contend that music is sufficient to make a bad man a good man, we may safely assert that there never yet was a bad man who would not have been the better for its influence. The reason is, that nature has so ordered it that when the heart is full of evil thoughts and malignant passions, the ear cannot at the same time listen with pleasure even to the simplest melody. Thoroughly to enjoy the effects of good music, it is necessary that the mind should be in harmony with itself, and with all things around it; and hence there is much truth and sound philosophy in the words of Shakspeare:—

> "The man that hath no music in himself,
> And is not moved with concord of sweet sounds,
> Is fit for treasons, stratagems, and spoils.
> Let not that man be trusted."

If we have a load of care or guilt upon our minds, we cannot sing. Keep the mind in a state the best fitted for the enjoyment of music, and that will be a state in which it will be least of all disposed to yield itself up to the jarring and discordant influences of the evil passions. Hence the secret of the art by which David, 'the sweet singer of Israel,' charmed away the evil spirit from Saul.

It may be observed, however, that the moral effect of cheerful music, as adapted to the daily intercourse of life, is much greater than that of music of a solemn and plaintive character. Solemn anthems are most appropriate to solemn occasions, and nothing can be more suitable when the attention is required to be exclusively fixed on the most serious subjects which can engage human contemplation. But when our object is not exactly that, but to act upon the affections, the music should be of a more joyous character. If we want to render education something more than the teaching of two or three mechanical arts,—if we would educate the feelings,—then our first care should be to make the heart cheerful. If we desire to prevent children from being sullen and quarrelsome, let us beware how we do any thing to throw too deep a gloom over their minds. We ought not to repress, but merely endeavour to keep within bounds, the buoyancy of youthful spirits; for it is not when children are happy that they disagree, or find a pleasure in disturbing the happiness of others. It is often said by the opponents of education that it has failed in the civilizing and humanizing effects expected from it, and there is some truth in the assertion. We cannot look round an ill-conducted charity school, and see the sullen looks and scowling brows we sometimes meet with there, without perceiving there is something wrong in the system pursued, and something dangerous, too, to the peace and welfare of the future community, of which the children of that school will form a part. Much of this prospective evil, music would be calculated to prevent; but it must not be confined to that kind of music which has a tendency to sadden, but that which will make the heart glad.

Let us, above all, beware how we defeat the object of a religious education, and become a party to the irreverent use of sacred words, by allowing only such to be used during Singing Lessons. Instead of

compelling children to sing, at all times and seasons, nothing but religious hymns, as some do, children should only be allowed to sing them when their attention has first been drawn to the serious import of the words to which they are about to give utterance. Otherwise, with the mind wholly engaged upon the time or tune, or upon worldly subjects, instead of worshipping the Almighty,

> "We mock him with a solemn sound
> Upon a thoughtless tongue."

In conclusion, we may notice an argument in favour of vocal music, drawn from physical considerations. It is the opinion of Dr. Rush, and several other eminent physicians, that there are few things so well calculated to keep the lungs in a state of healthful action, and therefore to operate as a preventive to consumption, as singing. The reason why females, more especially than males, fall victims to this disease is, that from their confinement within doors, and sedentary pursuits, the lungs are seldom freely brought into play. Young ladies who are not allowed to run, and put themselves out of breath, or to shout, or laugh loud, on account of the vulgarity of the act, and who rarely speak in a tone of voice above that of a drawing-room whisper, never have the chest fully inflated. The consequence is, that a large portion of each lobe of the lungs lies in a comparatively torpid state, and a stagnation of the fluids, or an insufficient supply of the oxygen of the atmosphere, must often be a pre-disposing cause of tubercles and abscesses in this fatal organ. Public singers have been generally remarked to be long-lived, and one reason (without, however, attaching an undue importance to it) no doubt is, the necessity of taking longer inspirations, and of more fully inflating the lungs, than would have been done but in the exercise of their profession.

To promote the object we have described is the design of the present work. It originally appeared in an experimental form, and having been favourably received, the author has been encouraged to the further task of revision and correction. The work is now re-cast in an improved shape, in which it is hoped it will be found much more perfectly adapted to facilitate the introduction of music into schools than before. If it have any merit, it will be found in the simplicity of the introductory lessons, and of all the airs and arrangements. Only those who, like the author, have undertaken to teach a class of children to sing in parts, can

form a correct idea what apparently insignificant difficulties may prove insurmountable stumbling-blocks. Compositions of a higher order than those included in this work abound, but they are adapted only for the more advanced student. The present edition, unlike the last, besides the moral songs, will contain a large collection of the most favourite hymn tunes; and the whole work, although complete in one volume, will be sold in separate parts, with a view of promoting the convenience of those who may wish to procure copies of the introductory lessons, or of the songs or hymns, without purchasing the entire book.

# FIRST LESSONS IN SINGING,

AND THE

# NOTATION OF MUSIC.

---

The first lesson in the art of singing with adult pupils is usually an exercise upon the gamut or scale of sounds, named after the letters—a, b, c, d, e, f, g, and sometimes sung to the Italian syllables—do, re, mi, fa, sol, la, si, do. The pupil is expected to sing every note of the scale correctly; to learn to sustain, diminish, and increase the volume of sound, as well as to read music tolerably at sight, before he attempts any air or melody from which he might derive some gratification.

There are two objections to this course, which render it, if rigidly adhered to, unfit for children, and especially for little children. One is, that it is exceedingly wearisome, and therefore calculated to defeat the object in view, which can only be effectually promoted by inducing a love for the art. Another is, that there are many persons, both old and young, who cannot sing the gamut, and many who never would learn to sing it if the ear and voice were not first exercised upon some more simple and striking melody.

It is often assumed that a person who cannot readily overcome the difficulties of the gamut has no musical ear, and cannot be taught to sing. This is a mistake. The ability to sing through the scale is the test of a certain degree of proficiency, but a person may have a musical ear, and yet not be able to sing the gamut upon a first trial.

Every ear perfectly formed, and in a healthy state, is a musical ear; by which we mean an ear capable of being taught to distinguish musical sounds; but every ear has not been tutored to the same extent; that is to say, has not been accustomed to listen to the same melodies by which the love of music is first awakened. The difference in musical talent between two children of an equal age is, in ordinary cases, easily explained. One, while an infant in arms, was allowed to cry itself asleep; the other was constantly amused with lively nursery songs. In a similar way we may account for the remarkable difference, in the aptitude for learning singing between the boys of large towns and the boys of country villages. The town boys soon learn, because their ears have been tutored by listening to airs performed by street musicians; but the boys of the village—those at least who spend their days tending sheep, or frightening away birds, and do not even live within the sound of a peal of bells—are seldom found

to have the slightest notion of music, and can only be taught, with extreme difficulty, when upwards of twelve years of age.

In all such cases, it is unwise to begin with the gamut, for the Diatonic scale being an *unaccented* melody, is often found by a beginner a very troublesome air. The better plan is to choose, for the first lesson, some simple and striking air, calculated to fascinate the ear, and dwell upon the memory. Every professional teacher must have met with adult pupils whom he could not teach to sing through the intervals of the Diatonic scale. This difficulty never would have occurred if the opportunity had been given them, when young, of singing lively tunes in classes.

The facility of teaching children to sing in classes is very great as compared with the plan of teaching them individually. It has been found that a child, who by reason of its timidity or dulness would never learn to sing if taught alone, will, when standing up with others, in a class, gradually get the notion of managing its voice so as to join in with the rest, and, gathering courage to make the attempt, by little and little, will be led on, until it begins to improve as rapidly as need be desired.

The first step in musical education is to teach a child to distinguish, by the ear, one note from another. The second is to express the same sound correctly with the voice, and to sing perfectly in time. If this can be accomplished in childhood (and it can easily be done), the progress made, although it may appear insignificant, is not to be despised, for it is much greater than would be made by many adults within a similar period of time, if music had been entirely neglected by them in their youth. Although there are many persons who do not begin to learn to sing till they are past the age of twenty-one, and succeed, there may almost invariably be discovered a flatness in some of their notes, which proves that the ear has not acquired that extreme sensitiveness to nice gradations of sound, which is only the result of an early cultivation.

To effect the object, lively melodies in which the accents are strongly marked, are better than any other, because the knowledge of the tune, which the ear speedily acquires, enables children to discover more readily, than they would do in any other case, when they are singing the wrong note; and the sounds which the ear can the most easily retain, the voice will the most readiiy learn to express.

Parents, therefore, who wish their children to be musical, should begin to teach them to sing while in the nursery, or should send them, if only for that purpose, to a well-conducted infant school. At a very tender age they will quickly learn, provided the moral songs or hymns they may be taught be adapted to cheerful tunes, and that the singing lessons be never made too long. Nothing can be better than the plan generally adopted in infant schools, of not always confining the singing to a decided hour, but of employing singing as a means of relieving the attention at intervals, throughout all the lessons of the day. No day should be allowed to pass without practising, more or less, or the voice will never acquire strength, nor improve in quality.

It is very important to guard against the mistake that slow, or serious music, is better adapted for the early lessons of children than music of a cheerful cha-

racter. Many persons imagine that it must be much easier to teach a child a slow tune, because of its apparent simplicity, containing but a few notes, than an air containing comparatively a great number of notes rapidly following each other. Experience, which is the best guide, proves the fact to be directly the reverse. The ear of a child, while dwelling upon a long note, is apt to forget the note which preceded it, or which should follow; and, partly for the same reason, the note itself is seldom sustained throughout, exactly at its proper pitch,—the voice always having a tendency to sink. Indeed to sing, in slow music, or serious harmony, every note perfectly true, and in correct time, is one of the last things which even good singers attain. Compared with this, it is easy (although the public may think differently) to run up and down the scale, and execute very florid and brilliant passages. Hence it happens that some of the most celebrated Italian singers are unable to give proper effect to much of Mozart's music, the beauty of which often consists in its graceful simplicity, or even to execute, otherwise than ill, the national anthem.

Neither is the larynx, or organ of voice, in a child sufficiently developed for sustaining, with the requisite fulness, long drawn out notes. Not only the ear, but the physical power is wanting. The voice of a child resembles rather the chirping of a bird than the performance of an organ; and the music, therefore, suitable for the one, is of a totally different character to that which is adapted for the other. In some infant schools, however, masters, altogether unfit for the situation, set the alphabet and other lessons to airs only adapted for a funeral service; the result of which among the children is a discordant effect like that of screaming or crying, instead of singing, while they appear listless and unhappy. In schools where the children are permitted to sing spirited popular airs, the difference is striking; in this case they not only often sing extremely well, but appear animated and cheerful, as if they enjoyed the music.

It is necessary also to observe, that it is only by means of melodies having a quick movement, and in which the accents are strongly marked, that the ear of a child can be made to acquire any notion of time in music. It is customary to begin in the case of elder pupils by teaching them to count time; but the first object should be to enable a child *to feel* the time of the music, or, in other words, to discover by the ear where the accents fall, upon which what is called time in music depends; for if in singing a sufficiently marked emphasis be not given to the accented notes, although they may be sung in exact clock time, that is to say, neither too fast nor too slow, the music will lose its proper effect. In very slow music it is quite impossible for the ear of a child to discover the accented notes;* but, by means of lively melodies, children soon learn to keep time with their hands and feet, and this method of marking the time should always precede that of counting. Pupils who have never been allowed to

* It may be observed that there is one kind of quick music open to the same objection. In teaching the piano-forte, a child is often tormented by being required to execute apparent impossibilities. Passages are given it to perform, written for the mere purpose of showing with what rapidity the finger may be made to move, and totally devoid of melody, accent, or meaning; the consequence is, the ruin of the ear and of all taste for good music.

depend upon the ear, but have been made to trust entirely to counting, are apt to become mere mechanical performers, incapable of entering into the true spirit of a composition.

Many persons have failed in their attempts to teach music to children, by endeavouring prematurely to form a taste for compositions of a higher order than it is possible very young persons can appreciate. This is to commit as great a blunder as it would be to make a spelling-book of Milton's "Paradise Lost," in order to create a taste for poetry. Those who would teach children to sing must have a great deal of patience, for some time will elapse before they discover the difference between noise and music; but it would require more than the patience of Job to hear them, at an early age of their instruction, attempt a piece of refined harmony, the beauty of which might depend upon a chromatic semitone, struck exactly in the right place, and at the right moment,—upon a crescendo or diminuendo movement, or upon an instrumental accompaniment, which could not be properly, if at all, supplied in the majority of schools.

If, therefore, the teacher be a profound musician, and, on that account, one who, for his own gratification, would study only works of a grave and scientific character, let him not hesitate, if he wish his young pupils to make any progress, to sacrifice, at first, his taste to theirs. There are quite difficulties enough in teaching little children to sing any air, however simple, in correct tune and time, without adding to their number; but those difficulties would be increased a thousand-fold by insisting upon children singing only airs which appear to them dull and insipid, and the melody of which cannot be easily remembered. It is a mistake to suppose that simple and cheerful melodies have a tendency to prevent a taste being formed at some future time for serious harmony. Let the teacher in this, as in all other branches of instruction, follow nature;—she will not lead him wrong. A simple melody pleases at first, because it is understood, without an effort. The ear can follow it, and the memory can retain it. By and by, the ear begins to tire of this very simplicity, and craves for melodies of a more elaborate construction. So with harmony, the simplest chords please at first, because they are understood; but gradually the ear becomes capable of following, and the memory of retaining, the different parts of a more scientific composition when heard together; and ultimately it delights in tracing the skill and ingenuity with which a number of distinct melodies may be interwoven by a master of the art, so as to produce one grand combined effect.

But, however rapidly the taste of a child may improve, it is but seldom that it will be found to take the same pleasure in plaintive music, and melodies in a minor key, as persons who are more advanced in life. The reason is, that music, to please, must give expression to the feelings which govern the mind. In youth, the predominant feelings are those of hope and joy, arising from the flow of animal spirits. At a later period the mind has been saddened with disappointment; the bright visions of youth have been dissipated; sorrow and anxiety intrude upon our thoughts; and solemn, or plaintive music, has then an inexpressible charm, because it awakens a kindred chord in our bosoms.

These considerations should not induce the teacher entirely to discourage the

serious style of music for young pupils, but to reserve it for serious occasions. Even children may feel the sublimity of the Dead March in Saul performed upon a powerful organ during a funeral service; but if they were compelled to listen to the same air in the school-room, in the play-ground, or in the midst of a festive holiday party, they would think it the most intolerable they had ever heard. The same remark will apply to many other fine old church compositions —the hundredth psalm, for instance. During Divine Service, when the mind has been properly attuned to the most solemn subjects, it pleases both young and old; but compel little children to sing this psalm when they are thinking of making their escape, from a wearisome lesson, to their tops and marbles, and it will be one of the most effectual means that can be devised of damping their enjoyment, and causing music to be regarded by them as something hateful.

Teaching children to keep time with their hands and feet, will be found very useful in infant schools as an agreeable muscular exertion, calculated to quicken the circulation of the blood, as well as to raise the attention of the dullest to the tune he is required to learn. The noise they make by this method will of course somewhat destroy the effect of the music, but, if not permitted to make some noise, they will not learn to keep time accurately. The motion of the teacher's hand rising and falling will not be sufficient; but when accompanied with the sound of clapping or stamping, the ear assists the eye, and by means of both the object is attained with little difficulty. Neither is it of much consequence what noise they make while learning a new air, as the clapping or stamping would of course be dispensed with when they could sing it perfectly. No one thinks it necessary to keep time either by counting or beating, if well acquainted with the music in which he takes a part.

The teacher should stand before his class, raising his arm, and directing the children to do the same; at the first note after every bar in the music, his arm should descend, his right hand striking his left. When the children do not strike or clap their hands simultaneously, he should direct them to repeat the attempt till they are perfect.

In teaching them to keep time with their feet, he need pay no attention to the bars, but only to the accented notes. He should tell the children to lift up first one foot, and then the other, letting it fall upon an accented note; and when they can do this perfectly, as they stand up all together, or in classes, they may march round the room, or round the play-ground, to the sound of their own voices.

To lead the singing in schools, no instrument is so effective as a powerful treble voice. The mistress of a school, if she exercise her voice sufficiently to allow it to acquire the requisite strength, will have a great advantage in teaching children to sing over a master, as her voice is of the same pitch as theirs, while the voice of the master is an octave below that of the children; in consequence of which it is not always very easy for them to learn from the note he sings, what note it is he expects them to sing. Still, however, even a tenor voice is better adapted for guiding and controlling the voices of children than any instrument. But when the master cannot sing, or wishes to save himself some rather severe exertion, he should learn to play the Clarionet. German masters often make

use of the Violin, because it allows of their playing and giving directions at the same time. But the Clarionet assimilates more nearly with the voice, and would be better heard than the Violin. A Flute is useful, but has scarcely sufficient power. A Violoncello is best for the base. If an Organ, or a Piano Forte, be used, the air should be played at first without the accompanying chords, that the attention of the children may not be distracted by several sounds heard at one time. When the pupils are perfect, the instrument should be laid aside, or kept entirely to parts written for it exclusively. A melody is improved when the harmonies are taken up by instruments playing in very subdued notes; but in vocal harmony the effect is as perfect as possible with voices alone, and can only be impaired by the sounds of instruments. Even in performing the grand choruses of Handel, it would be well if care were taken to have no more instruments than sufficient to sustain the voices and perform the symphonies. The common error, however, is to make the band so powerful, that, whatever may be the number of vocal performers, they can only be occasionally heard.

Until the voices of the pupils have acquired strength by continued practice, some of the airs to be taught, which run much among the upper notes, should be pitched a tone, or a semitone, lower than they appear in the written music.

In teaching singing, as in teaching reading, great pains should be taken to render the enunciation of the pupil perfect. Whether the words to which the air may be adapted happen to be musical, or not, it is, above all things, necessary to sing so as to be understood.

That the meaning of the words should be properly conveyed, the pupil should be taught to distinguish those which require to be sung with more force and emphasis than the rest, and neither to sing every note alike, in the same even monotonous tone, nor to place an emphasis upon words of comparatively little importance, such as—a, an, the, and, of, &c. Children should never be allowed to sing airs arranged to words, which are so unsuitable, or so badly adapted to the accents of the music, that they cannot be sung with proper expression without offending the ear. In some schools all sorts of airs are sung to the same spelling lesson or pence table, the melody being tortured for the purpose; utterly destroying all correct notions of time, accent, and expression. A more serious error in music cannot be committed.

Another fault against which the teacher will have to guard his pupils, is the habit of drawling or sliding one note into another, throughout a tune; a fault committed by almost all congregations in churches and chapels. When music is so written that one word, or one syllable, is divided among several notes, they require to be connected together by the voice; but whenever a note has a word to itself, it should be separated from those which follow it by a slight break, the voice ceasing and commencing again upon the next word. The habit of drawling singing is chiefly confined to those who sing, almost exclusively, slow tunes, and the fault is one which might be cured by means of melodies having a quick staccato movement.

When the children are learning a new air they should be allowed to sing it as loudly as they please; otherwise, it will be found that some of them, not

quite knowing the tune, and not understanding how to subdue the voice properly, will leave off, while the others will sing flat. When the air has been fairly acquired, the children should then be made to observe the superior effect of light and shade in music, or, in other words, of singing one part more softly than another :—sometimes sinking their voices almost to a whisper, and then gradually or suddenly increasing the volume of sound. They should at the same time be cautioned against singing so loud in a forte passage as to produce the effect of screaming, or over-straining the voice.

Every tune should be first taught to a class of the best singers, and not to the whole school. They will learn it most readily by themselves, and be the better able to teach the rest.

The above preliminary instructions for teaching, referring chiefly to children under six years of age, may be considered as forming the first stage of musical tuition. We proceed to the next.

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## THE NOTATION OF MUSIC, &c.

Little children who have scarcely mastered the mysteries of the alphabet, should not be puzzled with crotchets and quavers, but, even in an infant school, a class of the elder boys or girls may be formed to learn the names and places of the notes, and there are few children who may not be taught, by the time they are eight or nine years of age, to read music sufficiently well, not, indeed, to sing perfectly at sight, but to derive great assistance from having the written notes before them, without which they would have to trust entirely to the memory.

To neglect this would be to throw away every chance of future improvement. It is obvious that if a child leave school ignorant of the notes, it can make no further progress in music, vocal or instrumental.

In forming a class, or a number of classes, for learning the notation of music, choice should be made of the best voices, and of those who can sing most correctly the common school songs and hymns.

Those who have had no previous opportunity of learning to sing by ear cannot be expected to make very rapid progress in learning to read music. A considerable time would elapse before they would be enabled to connect any sounds with written marks on paper.

Supposing the class to be formed, the teacher provides himself with a large black board, similar to those which are in common use in the Bell and Lancasterian schools, and a piece of chalk or pipe-clay. The class should be drawn up standing before the board, so that all can see it, each having a slate and pencil in his hand. The teacher then addresses the class to the following effect.

## FIRST LESSON.

### THE NAMES AND FORMS OF THE NOTES.

*Teacher.*—'Every sound in music is called *a note*, whether it be soft, or loud, shrill, or deep: but it has also another meaning; it is not only the name of a sound, but the name of the sign by which the sound is represented, or marked upon paper; so that a person who can read music, may know, without hearing the note, what kind of sound is meant. Thus the signs or musical characters which you see me now make on the board, , are called *notes*. They are signs for two different kinds of sounds; the one long or slow, the other short or quick. Remember then that the word *note* has two meanings. It is the name of a sound, and the name of a sign by which the sound is expressed. Hence what is called the Notation of music is the art of noting, or marking down on paper different kinds of sounds, so that they may be understood, just as writing is the art of putting down our thoughts, so that they may be communicated to other persons, without speaking.

I will now show you all the characters called notes used in music, and tell you their names. Each of you will copy the note upon your slates, which I make upon the board.

This is called *a breve*. It is the sign of the longest note that a person can sing, without taking breath. Breves are now very seldom used, and you will meet with them but rarely, excepting in old music.

This sign is called *a semibreve*. The word *semi* signifies half. It is therefore a half breve; that is to say, it is a note held only half as long as a breve would be held.

This is called *a minim*. You will observe it is made like a semibreve, but with a stem added. A minim is half as long as a semibreve.

This note is called *a crotchet*. You see it has its face filled up, and has a stem turned a different way to that of a minim. A crotchet is half as long as a minim.

This is called *a quaver*. It is made exactly like a crotchet, but with the stem turned up. A quaver is a short quick note, half as long as a crotchet.

This is *a semiquaver*, or half a quaver.

This, with three strokes turned upwards, is called *a demi-semiquaver*. The word *demi*, as well as semi, signifies half, so that it means the half of half a quaver. A demi-semiquaver is the shortest, and quickest note used in music.

If you have attended to what I have been saying, you will recollect that a demi-semiquaver, , is the half of a semiquaver, ; that a semiquaver is the half of a quaver ; that a quaver is the half of a crotchet, ; that a

crotchet is the half of a minim, ; that a minim is the half of a semibreve, ; and that a semibreve is the half of a breve, . In other words, every breve is equal to two semibreves; every semibreve is equal to two minims; every minim is equal to two crotchets; every crotchet equal to two quavers; every quaver equal to two semiquavers; and every semiquaver equal to two demi-semiquavers.'

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The teacher now proceeds to examine the slates, and employs those boys or girls of the class who may have copied the notes the most exactly, to correct the others. He then puts the following questions to the class upon the above lesson.

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*Questions.*

How many meanings has the word *note* in reference to music? (*two.*)
What is one meaning?
What is the other?
What note is this, at which I am now pointing, on the board, ?
What is this sign called, ?
What is this, ?
This, ? this, ? this, ? this, ?
Is a breve a long note, or a short note?
How long?
Is it used for quick or slow music?
What is the meaning of the word semi?
How long is a semibreve? (Half as long as a breve.)
How long a minim?
How long a crotchet? A quaver? A semiquaver? A demi-semiquaver?
How many semibreves are equal to a breve?
How many minims are equal to a semibreve?
How many crotchets to a minim?
How many quavers to a crotchet? &c:
How many crotchets do you say are equal to a minim?
How many quavers are equal to a minim? (4.)
How many semiquavers? (8.)
How many demi-semiquavers? (16.)
How many crotchets are equal to a semibreve? (4.)
How many quavers? (8.) Semiquavers? (16.) Demi-semiquavers? (32.)

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These questions should not always be put in the above order, but sometimes dodgingly.

The teacher next effaces the notes from the board, and tells the class to rub them out from their slates. He then gives the chalk or pipe-clay to one of his pupils, saying, "Now make on the board, from memory, a breve—a semibreve—a minim—a crotchet—a quaver—a semiquaver—a demi-semiquaver;" the other children copying the notes as before on their slates, as they see them made. This done, the notes are again effaced, both from the board and the slates, and another boy goes to the board to make the notes from memory; and in this manner each in turn is called to the board, until the teacher is satisfied the whole of the class are perfect in their lesson.

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This lesson, with several of those which follow, may be repeated, when the teacher is not present, by the monitor or head boy of the class.

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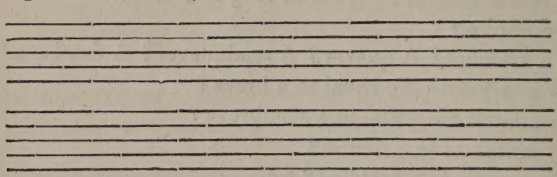
Before proceeding with the next lesson, the teacher should have the five lines of two staves painted on a black board, with white paint, so that notes placed upon either staff may be rubbed out, when necessary, with a cloth, without effacing the staff itself, which would be required for subsequent lessons. It would also be desirable, for the same reason, that two staves should be engraved on one side of all the slates used by the children. On common slates this may be done with a nail, and a ruler.*

When there may not be a board in the school sufficiently adapted to the object, the teacher should provide himself with a board or frame of painted canvass for the purpose. It should be six feet in length, and eighteen inches deep. A shorter length would not suffice for all the exercises requiring to be placed upon it. Two staves are necessary for the introductory lessons in two part harmonies, which will be all short, and simple. When the pupil has made sufficient progress to attempt a long, and difficult piece of music, he should sing, not from the board, but from a written, or printed copy, placed in his hands.

We suppose, therefore, the class to be drawn up before a board on which two staves are painted thus :—†



For the following lesson one staff only is absolutely necessary, and that need not be painted if the teacher does not mind the trouble of ruling fresh lines every time they are effaced.

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* White porcelain music slates are sold in the shops with the lines ruled; but they are generally too expensive for schools.

† If a wider board be used, and four staves be painted upon it, care should be taken to place the two upper at some distance from the two under staves, or the eye of the pupil will be perplexed in following his part.

## SECOND LESSON.

### PLACES OF THE NOTES.

*Teacher.*—'The five lines which you see before you are called *the staff* or stave. It is usual when speaking of one set of five lines to call them *the staff*, and when speaking of more than one staff to call them *staves*. Remember,—singular, staff; plural, staves. The use of the staff is to provide a number of different places for the notes, so that, by putting them sometimes in one place and sometimes in another, we can represent the comparative height or depth of different sounds. Thus, if we wanted to express on paper a very high or shrill sound, we should place it about the top of the staff; if we wanted to describe a very low or deep sound, we should place it near the bottom of the staff. You will observe that the staff consists of five lines, and four spaces between the lines. These lines and spaces are called *degrees*, and each of these lines and each of these spaces is called after one of the seven letters,—*a*, *b*, *c*, *d*, *e*, *f*, *g*; so that if I put a crotchet, for instance, in one place, it is called *a*; if I put it in another, it is *b*. Now, observe each place where I put a crotchet, and do the same thing on your slates. *A* in the space just below the middle line; *B* on the middle line; *C* in the space just above the middle line; *D* on the top line but one; *E* in the space just below the top line; *F* on the top line; *G* just above the top line.

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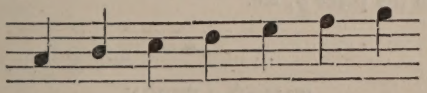
The lesson on the board now stands as under, and the teacher with the monitors proceed to examine the slates, to see if the notes have been accurately copied, and rightly placed.



*The following questions are then put:—*

What are the five lines called?
What is the plural of staff?
What is the use of the staff?
What is each line and each space called? (a degree.)
How many degrees are there on the staff?

What are their names?

What is the name of this note? (pointing to *a*.)—This? *b*.—This? *c*.—This? *d*.—This? *e*.—This? *f*.—This? *g*.

These questions are then asked dodgingly, after which the notes are effaced from the board, and from the slates.

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*Teacher*.—'It is necessary to make a distinction between the names of the notes as signs, and the names of the notes as taken from the places in which they stand in the staff. When I ask you therefore the *name* of a note, I expect to be told,—it is a minim, or a crotchet, or perhaps a quaver. When I ask the *place* of a note, you will have to answer *a*, or *b*, or whatever letter it may be called.

Now tell me what is the name of this note which I place on the middle line?

What is its place called? (*b*)

What is the name of the note which I put on the top line?

What is its place? (*f*)

What is the name of the note which I put on the top line but one?

Its place? (*d*)

What is the name of the note which I put just below the middle line?

Its place? (*a*)

The name of the note I put between the two top lines?

Its place? (*e*)

The name of the note I put in the space just above the middle line?

Its place? (*c*)

*The teacher again examines the slates, effaces the notes, and exercises each of his pupils in turn, at the board, in the following manner*:—

Make upon the board a quaver, and put it in the place *c*.

Make a crotchet, and put it in the place *d*.

A minim, and put it in the place *b*.

A semibreve in the place *a*.

A demi-semiquaver, in the place *e*.

A semiquaver, in the place *g*, &c.'

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## THIRD LESSON.

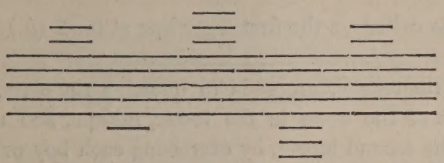
### PLACES OF THE NOTES BELONGING TO THE UPPER AND LOWER SCALES.

*The pupils forming the class are again assembled before the board, as they are supposed to be in all the subsequent lessons,—each with a slate and pencil.*

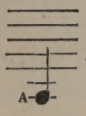
*Teacher*.—'All sounds in music, or notes, are called after the seven letters—

*a*, *b*, *c*, *d*, *e*, *f*, *g*. No other letters are ever used. For example, no note would ever be called *h*, *i*, or *j*; but when we have got to *g*, and wish to give a name to sounds higher than that note, we begin over again, *a*, *b*, *c*, &c. These seven notes are called *a scale*, and all kinds of sounds are divided into scales, each scale consisting of seven notes, named after the letters, *a*, *b*, *c*, *d*, *e*, *f*, *g*. On the piano-forte there are six of these scales, but at the present your attention need only be directed to three, which embrace more than the compass of the voice.

The places of the notes in one scale you have been taught, you must now learn the places of the notes belonging to the upper and lower scale. In order to find places for the notes of these scales, it is necessary to make use of what are called *leger lines*. These are short lines, which serve as an extension of the staff above it and below it, like those which I am now about to make.

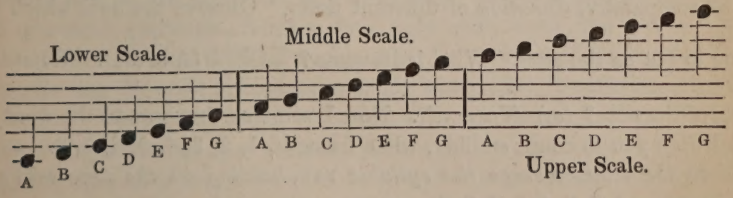


It will be useful for you to remember that *a* is the space just below the middle line; because, if you recollect that, you may easily find out by counting where the other notes should be placed. *G* and *a* are always close together, because, after *g* comes *a* over again, going upwards, and after *a* therefore must come *g* going downwards.

The place of *a* in the lower scale is on the second leger line from the bottom of the staff 

. *B* follows of course next.'

The teacher proceeds to describe on the board the places of all the other notes of the lower scale, then the notes of the middle scale, which the class have already learned, then the notes of the upper scale, till they all stand in the following order, but without the letters.




The slates having been examined, the teacher puts the following questions:—

What are the seven notes called?

How many scales are there usually on a piano-forte?

What are the letters which give names to the places of the notes?

Are there any notes called *x*, *y*, *z*?

No other letters but those you have named?

When we have got to *g*, what note comes next going upwards? (*a, over again.*)

Going downwards, what note comes after *a*? (*g.*)

And what after *g*, still going downwards? (*f.*)

What are the short lines called, above or below the staff, at which I am now pointing?

What note, in the middle scale, is it immediately below the middle line of the staff? (*a.*)

What is the next note above it on the middle line? (*b.*)

What is the note called which is placed on the second leger line at the bottom? (*a.*)

What is the note called on the first leger line at top? (*a.*)

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In this manner the teacher proceeds to question the class, dodgingly, upon the places of each of the notes in the lower, middle, and upper scales, and concludes, as in the second lesson, by exercising each boy or girl of the class, in turn, at the board to the following effect:—

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Put a minim, upon *b*, in the middle scale.

A crotchet, in the place *b*, in the lower scale.

A quaver, on *b*, in the upper scale, &c. &c.

The class should be more frequently exercised upon the notes of the middle and lower scale, than upon the higher, as they are comparatively but little used, even in playing upon an instrument, and no voice reaches to *g* in the upper scale, or, as it is called, *g in alt.*

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## FOURTH LESSON.

### DURATION OF NOTES—TONES AND SEMITONES.

*Teacher.*—'My object in this lesson will be to give you a clear practical notion of the comparative *duration* of different notes. Observe the note which I am going to put on the staff. What is its name? (A breve.) What is the place of the note? (*c.*) Very well. Now I will sing this note to the word *far*, and I wish you to count audibly, while I sing it, 1, 2, 3, 4, 5, 6, 7, 8.

*Here the teacher sings the syllable* FAR, *holding on the note while his pupils count* 1, 2, 3, 4, 5, 6, 7, 8.

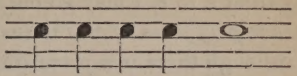
*Teacher.*—Now do you sing the same note while I count 8.

*(Here the pupils sing* FAR, *holding on the note while the teacher counts* 8.*)*

The teacher proceeds to efface the breve from the board, and places instead, on the same degree of the staff, a semibreve. He sings it as before to the

syllable *far*, desiring the pupils to count 1, 2, 3, 4. Afterwards *they* sing it, while the teacher counts 4.

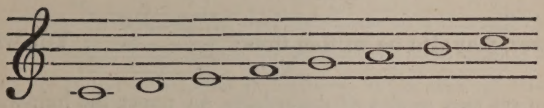
Next a minim is written on the board. The teacher sings *far*, while the pupils count 1, 2. The class then sing *far*, while the teacher counts 1, 2.

The teacher then writes upon the board 

*Teacher.*—'I will sing these five notes to the words, *far*, *far*, *far away*, while you count 1, 2, 3, 4, twice.'

The class, having done this, sing the same words, while the teacher counts 1, 2, 3, 4, twice.

The teacher proceeds to describe upon the staff the following notes, and to question the class upon their names and places.



*Teacher.*—'I will sing these semibreves, not to the letters, *a*, *b*, *c*, *d*, *e*, but to the Italian syllables, which sound better, do, re, mi, fa, sol, la, si, do.' *(These syllables must be pronounced, do, ray, me, far,*sole, lar, see, do.)*

'Remember these notes, as semibreves, are to be sung very slowly; and as you cannot sing and count at the same time, I wish you, in order to mark their time and proper duration, to clap with your hands four times upon each note.'

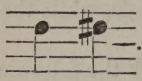
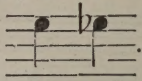
*(The teacher explains that the left arm is to be brought to a level with the breast, and the right arm only to be raised, in order to strike the left.)*

After the pupils have sung through the scale in this manner, clapping or striking the right hand against the left, four times upon each note, the teacher turns the semibreves into minims, by adding a stem to them, thus , and directs the pupils to sing through the scale to the same syllables, clapping or beating twice upon each note. He then converts the minims into crotchets by filling up the faces of the minims, and directs the pupils to sing through the scale with increased quickness, beating once only upon each note. This done, he adds a stem to the crotchets, and turns them into quavers: the pupils sing with increased quickness, beating once only upon every two notes. Next, another stem is added to the quavers, by which they are turned into semiquavers: the pupils sing the scale again more quickly than before, beating once to every four notes. The quavers are now converted into demi-semiquavers by adding another stem to the semiquavers, and the pupils are directed to sing the scale so quickly that they will have time to beat but once during the whole eight notes.

*Teacher.*—I wish to teach you the difference between *notes* and *tones*. You will recollect I told you that the word note signified the sound itself, or the sign by which the sound is expressed; but the word *tone* signifies the

* The *r* in *far* and *lar* must be silent.

interval or distance between certain sounds,* as, for instance, the sounds *d* and *e*. *(Here the teacher should sing, or play upon an instrument, each of these notes.)* The interval between these two notes is called *a whole tone.* But there are not only whole tones, but half tones, called *semitones;* instead of going from *d* to *e*, I may go only half the distance, to *d sharp*, thus: *(Here the teacher performs upon the instrument* D, *and* D *sharp.)*

But although there is a place for *d* in the staff, there is none for *d* sharp; and in order, therefore, to express it, we use this sign, called *a sharp* ♯ (making it upon the board); and when we intend to pass from *d* to *d* sharp, we put this sign before it:  . *A sharp*, therefore, signifies that the note is to be raised a semitone: and in the same manner when we want to lower a note a semitone we make use of this sign, ♭, called *a flat.* The note *e*, and the note half a tone lower, may also be written thus:  . You will see, therefore, that there are two modes of describing on paper the half-way house between *d* and *e;* it is sometimes written and sometimes .

If we want to come back to *d* from *d* ♯ or *e* ♭, we make use of another sign (♮); it is called *a natural*, and signifies that the note is to be restored to its natural state.

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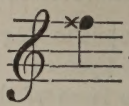
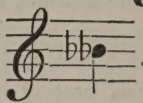
The teacher should take a future opportunity to explain that when a note has been raised by a sharp, or lowered by a flat, in *the signature*, and we require to raise or lower it yet another semitone, we make use of characters called *double sharps* and *double flats.* A double sharp is ×, a double flat is ♭♭.

*F* with the double sharp before it is to be played as *G*  . *B* with the double flat before it is to be played as *A*  .

*Questions.*

What is the difference between a note and a tone?

What is the name of the interval between *d* and *d* sharp?

In order to signify that a note is to be raised half a tone, what sign would you put before it? (The sign of a sharp.)

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* The word tone is sometimes loosely used in the same sense as note, as when we say, a full-toned organ; but this need not be stated to the pupils in the present stage of their instruction.

What sign would you put before it if you wanted to lower the note half a tone? (A flat.)

What sign if you wanted to restore the note to its original state? (A natural.)

The lesson concludes with exercises upon the board to the following effect:—

Put the sign of a sharp upon the line *f*, in the space *c*.

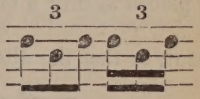
Put a flat in the space for *e*, on the line *b*.

Put a natural on *e*, *b*, &c.

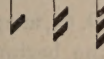
## FIFTH LESSON.

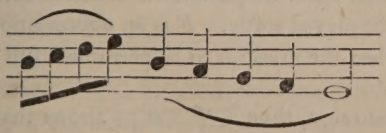
### VARIOUS MUSICAL CHARACTERS.

*Teacher.*—'You have been told that two quavers are equal to one crotchet, and that two semiquavers are equal to a quaver; but this is not always the case, for three notes are sometimes performed in the time of two, so that one minim is, in certain cases, equal to three crotchets, and one crotchet equal to three quavers. When this happens, the three notes to be sung in the time of two are usually distinguished by the figure 3 placed over them; and if quavers or semiquavers, are joined together thus:—



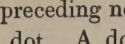
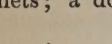

When three notes are written in this manner, to be sung in the time of two, they are called *triplets*. (Sometimes the 3 is omitted, but it is generally easy to find out, by the grouping of the notes, when they are intended to be sung as triplets).

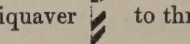
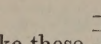
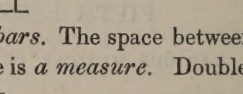
It is customary to join all quavers, semiquavers, and demisemiquavers together at the bottom, that is, for instrumental music; but when each note is to be sung, and has a syllable to itself, it must be written quite separate and detached from the rest, thus  . When several notes are to be sung to the same syllable, without any space or break between them, the curved line, called *a slur*, is put over them, or under them, thus:—



When a slur is put over two notes, divided in the middle by an upright line, thus , it is called *a tie*, and signifies that the two notes are to be performed as one.

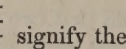
Sometimes a minim is required to be held as long as three crotchets instead of as long as two only, and sometimes a crotchet requires to be held as long as three quavers; in such cases we put *a dot* by the minim, or the crotchet, thus, . This dot signifies that the preceding note is to be held half as long again as it would be held without the dot. A dotted minim is therefore equal to three crotchets; a dotted crotchet to three quavers; a dotted quaver to three semiquavers; a dotted semiquaver to three demi-semiquavers.

Upright lines like these  are used to divide a tune into a number of equal parts,* and are called *bars*. The space between them is sometimes also called a bar, but its proper name is *a measure*. Double bars, much thicker and blacker than the others signify the end of a part, and when written thus  , the end of the whole music.

Dots placed against a bar thus  indicate that the preceding movement, or that the whole of the part is to be repeated, or sung over again; when placed thus  they signify that the movement which follows is to be repeated. Besides the dots, there are two other repeat signs. One is . This sign is placed over the notes where the repetition is to commence, in order to assist the eye in finding it out. The other repeat sign is and is placed under some bar or measure, thus  to signify that the preceding words are to be repeated.

When the words *Da Capo*, or the letters *D. C.*, are placed at the end of a tune, they denote that it is to be repeated from the beginning until we come to the word *Fine*, which signifies the end.

*P* is an abbreviation of the word *piano*, which means soft, and is used to show when the music is to be played softly. *F* is an abbreviation of the word *forte*, or loud, and shows when the music is to be performed full and strong.

*The dash*, or Staccato sign, thus  shows that a note is to be sung

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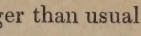
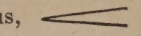
* When the first bar, or measure, contains fewer notes than any other bar, they are added to the notes of the last bar to make up the proper number; the first bar and the last being in this case reckoned only as one.

short, with a break or pause between that and the next. *The hold* 𝄐 signifies that the note placed under it is to be held much longer than usual.

Two lines forming an angle opening outwards, thus,  form what is called the *Crescendo sign*, (pronounced creshendo). It signifies that the sound is to be increased. An angle drawn thus  is called *the Diminuendo sign*. It signifies that the sound is to be diminished.

*The direct* (𝄇) placed upon a line at the bottom of a page, shows the place of the next note overleaf. *The brace or bracket* { is used to join two or more staves together, and signifies that all the parts so joined are to be played or sung at the same time.'

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*Questions.*

When a figure of 3 is placed over three notes joined together, what does it signify? (The three notes are to be performed in the time of two.)

What are the three notes then called? (Triplets.)

How would you denote that several notes are to be sung to the same syllable? (By putting the curved line over them called a slur.)

When a slur is placed thus , joining two notes on the same line, interrupted by a bar, what is it called?

How should these notes be sung? (As one minim.)

When a crotchet is to be held as long as three quavers, instead of two, how would you express it? (By a dot placed against it.)

When a dot is placed against a minim, thus , what does it signify? (That the minim is to be held as long as three crotchets.)

What are the upright lines called? (Bars.)

What is their use? (To divide a tune into equal parts.)

Supposing there to be six crotchets in one measure, should there be the same number in the next? (Yes, or as many quavers or other notes as would be equal to six crotchets.)

What do the double bars signify?

What do the dots between the lines against the bars signify?

What is the name of this sign 𝄋?

What is its use?

What does this sign signify 𝄆 𝄇? (That the same words are to be repeated.)

What is the meaning of the words *Da Capo?*

Of the word *Fine?*

What is the meaning of the letter *p?*

Of the letter *f?*

What is this sign ?

What is this called 𝄐?

What is this ?
This ? this ? this ?

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In concluding the lesson, each of the pupils should make the above signs from memory, at the dictation of the teacher upon the board, or upon their slates.

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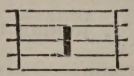
## SIXTH LESSON.

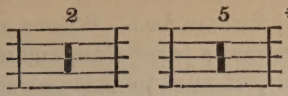
### RESTS.

*Teacher.*—'The different signs, or characters, called minims, crotchets, quavers, tell you how long each note is to be held in singing it. Sometimes the music requires that you should leave off, and begin again; and it is necessary, therefore, that there should be signs to tell you exactly how long to stop, —that you may neither wait too long, nor too short a time. These signs are called *rests*.

This is *a breve rest*,  , and is also used as a one measure or one bar rest. That is to say, it signifies that you are to stop as long a time as it would require you to sing a breve, or all the notes that might otherwise be placed between the two upright lines, called bars.

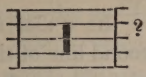
This is called *a semibreve rest*, , and signifies you are to wait during the time of two minims. It is also used as a one bar rest, even when there are more or less than two minims to every bar. This is *a minim rest*, , to denote a pause equal to the duration of two crotchets. This is *a crotchet rest*, , a pause equal to the duration of two quavers. This, which you will observe is turned the other way, to the left, is *a quaver rest*, , equal to the duration of two semiquavers. This *a semiquaver rest* . This *a demi-semiquaver rest* .

When the singer, or performer, is required to wait more than one whole bar, or measure, a figure is placed above to denote the number of bars he is to

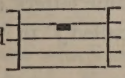
count, before he begins, thus: 


*Questions.*

What are the signs called which tell you how long to be silent? (Rests.)

What is this sign called  ?

How long does it require you to wait?

What is this sign called  ?

How long does it require you to wait?

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The teacher proceeds in this manner through all the rests, and afterwards directs each of his pupils to make them from memory upon the board, or upon their slates.

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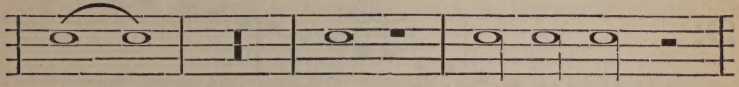
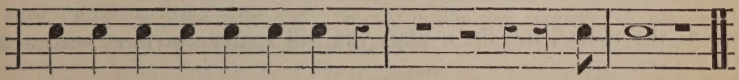
The lesson may conclude with the following exercise.



Far - - far, far a - way



Far a-way from all I love, a - way.

The teacher having written the above on the board, desires the class to count audibly 1, 2, 3, 4, 5, 6, 7, 8, in each measure. While they are doing this he sings the notes to the above words, pausing the proper time when he comes to the rests. Afterwards the class sing while the teacher counts.

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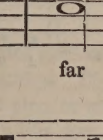
## SEVENTH LESSON.

### THE CLEFS.

*Teacher.*—'When music is put into your hands to sing, you will observe, at the head or beginning of the staff, this sign  . It is called *the treble or G clef*, and signifies that the music is to be sung or performed by voices or instruments of the highest compass. You know there are various kinds of musical instruments, and there are also different kinds of voices. The fife, and flute, produce much higher, or shriller notes, than those of the violoncello, and if you take notice you will observe that the voices of females, and boys, are much

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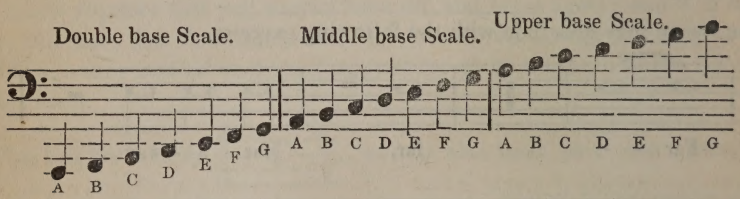
* To assist the memory, it is usual to count in this manner, 1 2 3 4. 2 2 3 4. 3 2 3 4. 4 2 3 4. 5 2 3 4, &c.

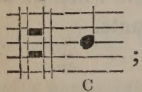
higher, or shriller, than those of men. When a man's voice is very powerful in the lower notes, it is termed a *base* voice*, and when music is intended to be sung by base voices, or performed by base instruments, another clef or sign is placed at the head of the staff. This is called *the base* or F *clef*.

The reason the treble clef is called the G clef is, that its curve line at the bottom is so placed as to enclose the second line of the staff, which is G.

In the base clef, and in the other clefs, the different degrees, or lines and spaces of the staff, are not called by the same letters, as in the G clef. The same line which is called *d* in the treble clef is called *f* in the base clef, and the base *clef* itself being placed upon that line (F) is therefore called the F *clef*

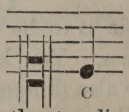
I will now tell you the names of the different degrees of the staff in the base clef.




Besides the F *clef*, and the G *clef*, you will sometimes meet with what is called the C *clef*, which is written thus . It is called the C clef, because whatever line it is placed upon in the staff, is intended to become C. Thus if I place it upon the middle line, which we call *b* in the treble clef, it is no longer *b* but *c* 

; and all the other letters take their places accordingly.

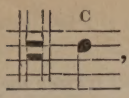
This clef is now falling rapidly into disuse; but in old vocal music it is used in three different positions, in which it is severally called *the soprano clef*, *the tenor clef*, and *the counter-tenor or alto clef*.

Formerly, only music intended for the upper notes of instruments was written in the G clef, and all music intended for the voices of boys or females was written in the soprano† clef, in which the bottom line of the staff is converted into *c*, by having the clef placed upon it 


When this clef is placed upon the top line but one of the staff, it becomes

* This word was formerly spelt *bass*, but Burrows and other modern writers spell the word as pronounced, *base*.

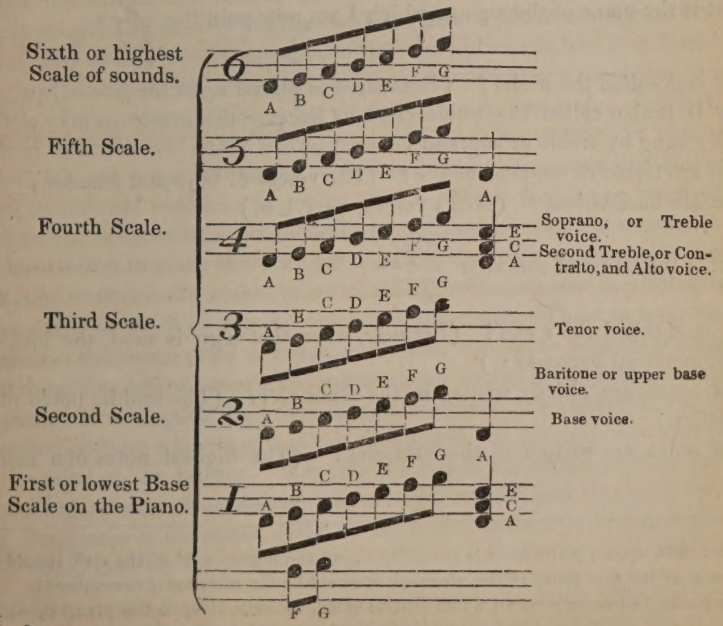
† Soprano, from the Italian word *sopra*, upper.

what is called *the tenor clef* 

, and the notes then placed upon the staff are designed for tenor voices,—that is, for men's voices of middle compass, neither very high nor very low.

When the clef is placed upon the middle line, it is called *the Alto* or *Counter-Tenor clef*, designed for men's voices of the highest pitch.* In modern music, not only soprano parts, but parts written for tenor and alto voices are all placed in the G clef. When singing an alto part, men are generally obliged to make use of *the falsetto*, or of that kind of voice which was natural to them when children, and which ceases to be so about the age of fifteen, at which period boys' voices break. The highest notes of men's voices only reach to the lowest notes of women's voices, for the natural pitch of the voices of women and children is an octave, or eight notes, above that of men's voices. The lowest notes, therefore, of soprano voices, are the same with the highest notes of men's voices. When the voices of women and children are very powerful and rich in the lower notes, they are said to have fine *contralto voices;* the word contralto referring to the same notes as the words counter, tenor, and alto.

* The following diagram represents the comparative pitch of the different voices, and the order of the different scales on a piano-forte of six octaves. It is much to be regretted that music had not been originally written upon a similar plan, in which it will be observed that a note never changes its place in the staff; the staff in this case, consisting of but three lines and four spaces, or of seven degrees instead of eleven.

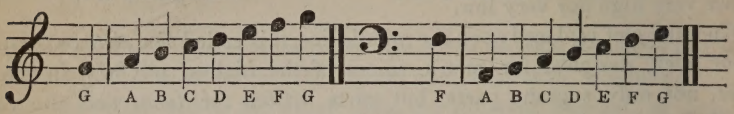



The largest organs contain no less than eight scales, but the extreme upper and lower notes are of little practical use.

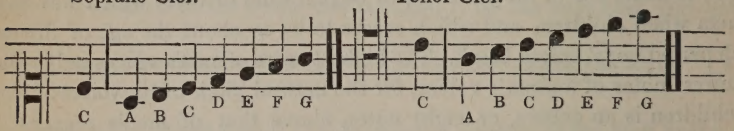
I will now direct your attention to the names of the principal degrees on the staff, as determined by the different clefs.'

*The teacher clears the board, and writes as follows:—*

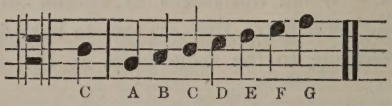
G or Treble Clef. F or Base Clef.




Soprano Clef. Tenor Clef.




Alto Clef.




The teacher now effaces the explanatory letters and words from the board, leaving only the notes, and proceeds to put the following

*Questions.*

What is the name of the sign to which I am now pointing ?

Why is it called the G clef? (Because it is placed upon the line G.)

Why is it also called the treble clef? (Because the music in that clef is generally sung by treble or soprano voices.)

What are treble or soprano voices? (The voices of boys and females.)

What are base voices? (Men's voices, very low.)

What is the name of this sign ?

Why is it called the F clef? (Because, when that sign is used, the line on which it is placed becomes F.)

What notes are chiefly written in the tenor clef? (The middle notes of a man's voice.)

What notes are written in the alto clef? (The highest notes of a man's voice.)

---

The lowest note upon a piano-forte is generally *F*, but the lowest note of the staff should be *A*; because, as the first letter of the alphabet, it would be the more easily remembered.

In composing full-score music it would still be useful to write it upon this plan, by which the intervals and chords employed, and the merits of the composition would be much better understood than by the present mode.

What is the name of this sign ? (The soprano clef.)

Why is it also called a C clef? (Because whatever line it may be place upon it becomes C.

When it is placed upon the top line but one, as in this instance, what is it called ? (The tenor clef.)

When it is placed upon the middle line what is it called ? (The alto clef.)

Is the pitch of men's voices the same as that of females and boys?

How much lower? (An octave or eight notes.)

When are the voices of boys or females called contralto voices? (When they are rich and deep in the lower notes.)

---

The teacher then asks questions upon the names of the places of th notes in each of the different clefs: thus, pointing to a note in the bas clef, he says, "What is the place of this note? Of this note?" &c. &c.

---

The lesson concludes by the teacher clearing the board, and requiring each pupil to make the signs of the different clefs upon the board, and to place a note upon *a*, *b*, *c*, *d*, *e*, *f*, *g*, as determined by the clef.

---

The teacher should observe that while it is of great importance that the pupils should be perfectly familiar with the places of the notes in the treble or G clef, and tolerably well acquainted with their places in the F or base clef, it is comparatively of little moment that they should acquire more than a general notion of the places of the notes in the soprano, tenor, and alto clefs. The girls of course would never be required to sing music written in the tenor or alto clefs; and music written for treble voices in the soprano clef is now confined to very old copies or to foreign music. Music for alto or tenor voices is by Glee and Song writers now generally placed in the G clef; the composer taking the precaution to place the word tenor or alto against it to prevent mistakes.*

Every musician who wishes to see a love of music universally diffused should discourage as much as possible the use of the C clef. There is nothing which perplexes the young pupil so much, and which is so apt to produce an impression that the difficulties of learning to read music are almost insuperable, as the variety of clefs. It is singular that they should ever have been adopted, for they are attended with no advantage that can compensate for the confusion they produce in the mind of the learner. It is true the C clefs sometimes obviate the necessity of leger lines, but not to any very material extent; and then only by rendering the places of the notes quite as uncertain to the eye at a first glance, as they could possibly be on leger lines.

---

* In choral music the alto and tenor clefs are still used,—a practice which is attended with this inconvenience, that when a person accustomed to the tenor clef has to sing an alto part, which frequently happens, he is perpetually liable to sing the wrong notes, even when he takes the greatest care.

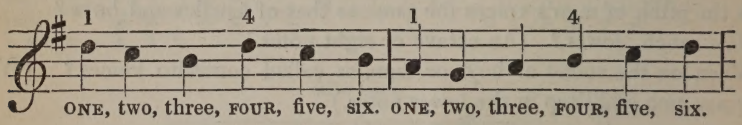
If we were to follow out the principle, that, because there are five different kinds of voices, there should be five different alphabets of music, we ought to invent one alphabet for the flute, another for the clarionet, and, in short, have as many clefs as there are musical instruments.

## EIGHTH LESSON.

### TIME.

### *Accents and Time Signatures.*

*Teacher.*—'Every air has its peculiar *accents*, that is to say, some notes which have a more marked and emphatic character than the rest; for example, in the air which I have now placed upon the board, the first and fourth notes in each bar, or measure, are *accented notes.*

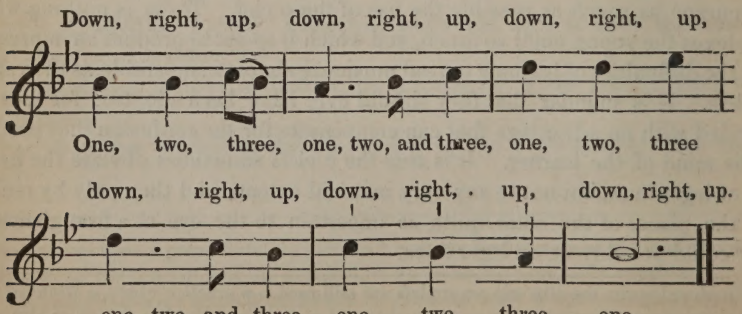



*(The Teacher should sing or play the above, marking the accented notes, by beating with his hand or foot.)*

In dividing a tune into equal parts or bars, an accented note is always placed next to a bar, and in most cases there is another accented note in the middle of the bar (as in this instance), but not invariably.

What is called *keeping time* in music consists of two things—first, marking the accented parts of a tune by beating or counting, so as to give to each bar or measure an equal duration; secondly, observing the right clock time, or performing an air neither more quickly nor more slowly than the composer designed.

In order to mark time by beating, the hand or arm must first be lifted up, and made to descend generally upon every accented note, but always upon the first note of the bar, which is sure to be a note more strongly accented than any other. In what is called *triple time*, it is customary to make three motions with the hand—one *down* upon the first note of the bar, one *to the right*, and a third *up*, before the arm descends again upon the first note of the next bar, as in the instance of the National Anthem:

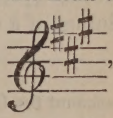

Down, right, up, down, right, up, down, right, up,
One, two, three, one, two, and three, one, two, three
down, right, up, down, right, up, down, right, up.
one, two, and three, one, two, three, one.

*(The Teacher should sing the air, beating time with his arm as directed.)*

To keep time by counting, the rule is not always to count four to a semibreve, because it contains four crotchets, but to count one, two, three; or one, two, three, four; or one, two, three, four, five, six; according to the number of notes contained in a bar. In some airs it is better to count six than three; in others, eight than four.

When we are singing the words of an air, it is impossible to keep time by counting, but we must do so when we come to a rest; and when singing for effect, or to enjoy the music, this counting must be done mentally, or so quietly to ourselves that it can be heard by no other person.

In order to learn the time of a new air, and the exact duration of each of the notes, it is desirable to sing it through first, not to the words to which it may be set, but to the words—one, two, three; or one, two, three, four, five, six. Let us now do so with the National Anthem, singing, as I have just done, for the first bar, one, two, three; and for the second bar, where there is a dotted crotchet, one, two, *and* three, and so on throughout the tune.* *(Here the teacher and class sing as directed.)*

I must now explain to you the meaning of the characters called *time signatures*. But first let me tell you that all the characters at the head of the staff, such as the clef, with flats and sharps, in different tunes,  , are called *the signature* of the music, and hence certain other characters, also placed at the head of the staff, are called *time signatures*. These are, first, the signature of what is termed *slow common time*, **C**. This character indicates that every bar contains one semibreve or four crotchets, which are to be performed slowly. The same character with a line drawn through it is called *quick common time*, ¢. It signifies that there are the same number of crotchets or quavers in every bar, but that they are to be performed a little faster than in common time.

$\frac{2}{4}$ shows that every bar contains two *fourth parts* of a semibreve. $\frac{6}{8}$ denotes that every bar contains six *eighth parts* of a semibreve. $\frac{9}{16}$ that there are nine *sixteenth parts* of a semibreve in every bar. The upper figure shows the *number*, the lower, the *value* of the notes. As the fourth part of a semibreve is a crotchet, $\frac{2}{4}$ therefore means two crotchets; and by the same rule $\frac{6}{8}$ means six

---

* It will be found that there is no better method of teaching children to sing the National Anthem in correct time than that of first making them sing it to the words one, two, three, and in every other bar, one, two, *and* three. It is here selected as an exercise, because, although it appears simple, it is really a very difficult air in respect to its time, on account of the dotted crotchets, which are never held sufficiently long by children, when they are made to sing this air in schools.

quavers, $\frac{9}{16}$ nine semiquavers.

$\frac{3}{4}$ is called the sign of *triple time*, and $\frac{6}{8}$ the sign of *compound triple time*.

$\frac{3}{2}$ means that there are *three two parts* of a semibreve in every bar, or three minims.

All these time signatures are supposed to indicate not only the number of notes in each bar, but where the accents are laid; but they do this very imperfectly; you will find that both in $\frac{3}{4}$ and $\frac{6}{8}$ time, the accents sometimes lie upon the 1st and 4th notes, and sometimes upon the 1st, 3rd, and 5th notes. We have sometimes to count **1** 2 3 **4** 5 6, and sometimes **1** 2 **3** 4 **5** 6. It may also be observed that the time signatures give no notion of the real or clock time of a composition. They indicate that the music is to be performed quickly or slowly, but do not determine the exact degree of quickness or slowness required.* For this purpose an instrument, upon the principle of the pendulum of a clock, is used, called *a Metronome*.†

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* On this account the German composers are beginning to omit altogether the time signatures, an example which should be generally followed, as tending greatly to simplify the notation of music, by removing much which is very troublesome (to children especially) to learn, and yet very unimportant, if not quite useless. It is as easy, when speaking of the time of an air, to say three crotchet time, or three minim time, as $\frac{3}{4}$ time, or $\frac{3}{2}$ time; and as neither $\frac{3}{4}$ nor $\frac{3}{2}$ indicate with precision how many figures to count in each bar, the composer should explain it at once, at the head of the staff, by saying. Count 6 , or count , indicating at the same time the exact duration of the crotchet or quaver by the metronome.

† The teacher should take another opportunity to explain, that Maelzel's Metronome, the instrument used for measuring the real or clock time of a composition with accuracy, consists of an upright rod which is made to oscillate, or vibrate, to and fro, as quickly or as slowly as may be desired. The vibrations are regulated by a weight, that slides up and down the rod, which is so graduated that when the weight is fixed at 160 the rod vibrates 160 times in a minute; when at 50, only 50 times in a minute. These instruments are usually constructed so as to produce at each vibration a sound like the ticking of a clock, and are very expensive; but, as the clock-work is quite unnecessary, a metronome may be made that will answer every purpose, at little or no cost.

Take a yard and a half of fine string, and fasten a bullet or any small weight to one end, holding the other between the thumb and finger. The string is then a pendulum. like the pendulum of a clock, and its vibrations will be quick or slow in proportion to its length. We have elsewere (page 55) given the scale by which a string pendulum of this kind should be graduated. This scale should be transferred (at full length) to the wainscot of a wall, by means of which the master or pupil might always measure his string in a moment, without having to seek for a foot rule.

*Questions.*

What are the accented parts of a tune? (Those parts which have a more marked and emphatic character than the rest.)

Can you tell me where to find an accented note? (The first note in every bar is always one.)

What is time in music? (Giving to each bar or measure an equal duration, when singing it.)

How should we keep time? (Sometimes by beating and sometimes by counting.)

When I keep time by beating, upon what note should my hand always fall? (The first note in every bar.)

What are the clefs, and sharps, and flats called, at the head of the staff. ? (The signature.)

What are these characters, C, ¢, $\frac{3}{4}$, called? (Time signatures.)

What is this sign called, C? (The sign of common time.)

What does it signify? (That there are four crotchets in a bar, to be performed slowly.)

What is this sign, ¢?

What does it signify?

What is this sign called, $\frac{3}{4}$? (The sign of triple time.)

What does it mean? (That there are three crotchets in every bar.)

What is $\frac{6}{8}$ called? (The sign of compound triple time.)

What does it mean? (That there are six quavers in every bar.)

What does $\frac{9}{16}$ signify? (That there are nine semiquavers in every bar.)

What does $\frac{3}{2}$ mean? (Three minims in every bar.)

---

The lesson concludes by the pupil being required to make these various signs on the board or on their slates from memory.

---

It may be desirable to remark, as many persons are not aware of the fact, that, if the hand be held steadily, whatever may be the swing of the pendulum, while it remains at the same length, the vibrations will always be of the same duration, passing the centre at the same moment, until they cease.

When, at the head of the staff, the pupil sees 𝄾 M 50, or 𝄿 M 100, these marks mean that each minim or each crotchet is to be held as long as it would take a pendulum to swing once, at the rate of fifty vibrations in a minute, or one hundred vibrations, as the case may be.

## NINTH LESSON.

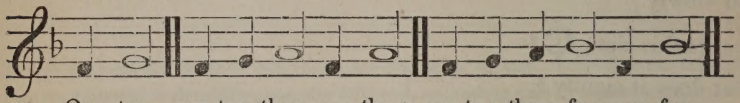
### INTERVALS.

*Teacher.*—'The distance between one note and another, considered as sounds, is called *an interval;* a tone and a semitone are, therefore, *intervals.* But as there are greater intervals than these, it is usual to describe them by numbers; thus we speak of the interval between one note and that on the next degree as *a second;* the interval between the first and third note is called *a third;* that between the first and fourth is called *a fourth*, and so on, counting upwards or downwards from the first note. The interval of the eighth is called *an octave.* We will now sing through the intervals with which it is most important you should be familiar.'

---

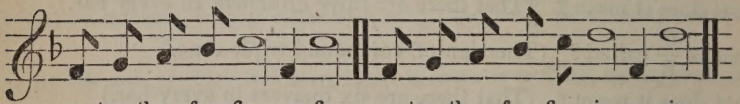
Here the teacher puts the following notes upon the board, and sings them with the class to the words placed underneath the staff, taking care, if his own knowledge of music be imperfect, to assist himself with a flute, a pitch pipe, or some other instrument, that the notes may be sung quite correctly.

A second, a third, a fourth,



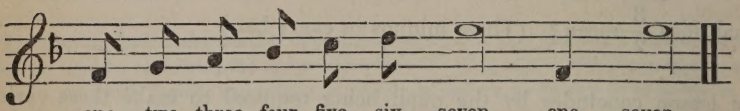
One, two, one, two, three, one, three, one, two, three, four, one, four.

a fifth, a sixth



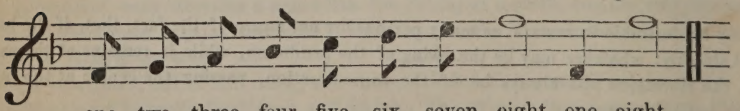
one, two, three, four, five, one, five, one, two, three, four, five, six, one, six,

a seventh,



one, two, three, four, five, six, seven, one, seven,

an eighth.



one, two, three, four, five, six, seven, eight, one eight.

*Teacher.*—'I will now sing the same intervals, counting downwards.'

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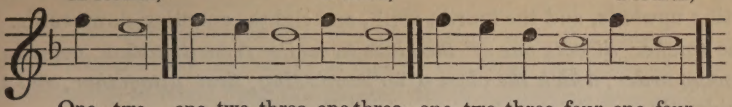
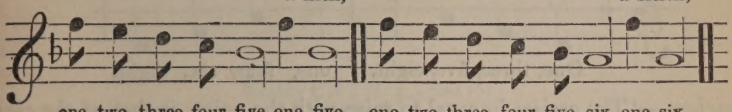
Here the teacher places upon the board the following notes, and sings them with the class as before:—

A second, a third, a fourth,



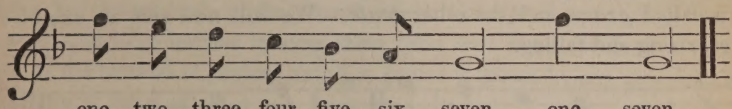
One, two, one, two, three, one three, one, two, three, four, one, four,

a fifth, a sixth,



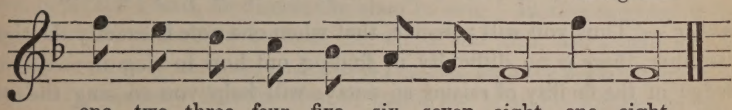
one, two, three, four, five, one, five. one, two, three, four, five, six, one, six,

a seventh,



one, two, three, four, five, six, seven, one, seven,

an eighth.



one, two, three, four, five, six, seven, eight, one, eight.

*Teacher.*—'When music is put into your hands with which you are unacquainted, you will often find yourself at a loss to determine the exact sound which belongs to the written note; but you will observe, from the exercise I have just given you, that it will never be very difficult to find out what sound is meant, by running through all the intermediate intervals, as we have been doing, until you come to the note to be sung.'

---

Before the intervals, ascending and descending, are effaced from the board, they should be sung by the class over and over again, the teacher always pointing to the notes as they are sung,—afterwards each pupil of the class should sing them individually; but if too diffident, two or three of the pupils may sing together; the object being to fix the attention, and ascertain the progress made by each. This lesson should on subsequent occasions be frequently repeated.

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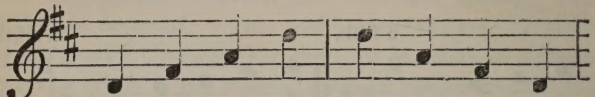
## TENTH LESSON.

### METHOD OF SINGING THE INTERVALS WITHOUT RUNNING THROUGH THE IMTERMEDIATE NOTES.

*Teacher.*—'In reading music you will find that there are some intervals which are much easier to be sung than others. The most easy are the intervals

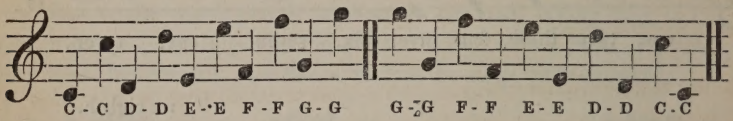
arising out of what is called the *common chord*, or the third, fifth, and eighth, counting upwards, and the fourth, sixth, and eighth, counting downwards.

*The teacher directs one of the class to write from dictation, notes in the following order, which the class afterwards sing, first altogether, and then individually.*



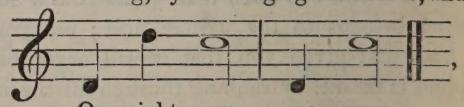
One, three, five, eight, one, four, six, eight.

*Teacher.*—'The easiest interval to raise with the voice, is that of *the eighth or octave*, and the reason is that the eighth is precisely the same note as the first, excepting that the one is of a higher pitch than the other; one being what is called *grave*, and the other *acute*. We will now sing an exercise in octaves, rising and falling.



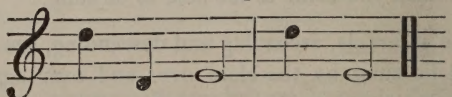
C - C D - D E - E F - F G - G G - G F - F E - E D - D C - C

*Teacher.*—'Thus you will perceive, that when one note is exactly the eighth from another, there is no difficulty in finding out how to sing it. And this knowledge of the facility of raising an octave will help you to sing the other intervals. For instance, the interval of *the seventh*. This is one which you will not learn to sing at sight without considerable practice, but when you come to it, you can always find out the sound to be sung, by first singing the octave, and then descending one degree, thus:



One, eight, seven, one, seven.

and the same in falling.



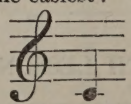
One, eight, seven, one, seven.

*Questions.*

What are the easiest intervals to sing? (Those of the common chord, the 3rd, 5th, and 8th.)

Which of those intervals is the easiest? (The 8th.)

Sing the eighth to the sound *c*



Here the teacher pitches the note, and the class sing the octave to it without his assistance. The same with *d*, *e*, *f*, *g*.

---

The lesson concludes by the teacher effacing the notes from the board, and

desiring first one and then another of the class to write upon the board in crotchets, the third to C, the fifth to C, the eighth to C, the seventh to C, &c.; so that, although they may begin at first by counting the intervals, they may learn ultimately to name them at a glance. He then, pointing to B, says, "What interval is this note from C? (A 7th.) What interval is A from C? (A 6th), or questions to the same effect.

---

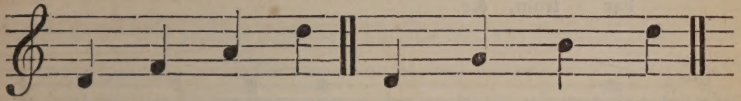
## ELEVENTH LESSON.

### INTERVALS CONTINUED.

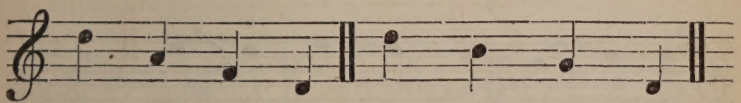
*Teacher.*—'The easiest intervals to sing I told you were the *third*, *fifth*, and *eighth*; but the intervals of the *fourth*, *sixth*, and *eighth*, are not very difficult, and when you have learned to sing them, you will have obtained a tolerable notion of the method of finding out what sound is meant by any note which you may see upon the staff.'

---

Here the teacher dictates to one of the class the following notes, which, when written upon the board, he directs the class to sing. In this exercise it is important that the difference between the third and fifth, and fourth and sixth, should be accurately marked, and unless the teacher have a very correct ear, it is absolutely necessary that he should make use of an instrument in pitching the notes.

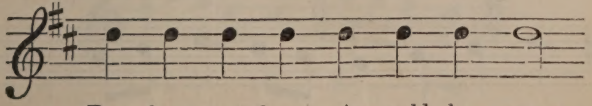


one, *three*, *five*, eight, one, *four*, *six*, eight.



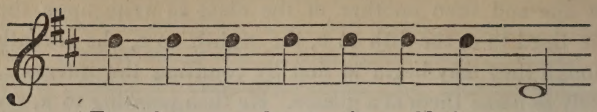
one, *four*, *six*, eight, one, *three*, *five*, eight.

These exercises should be sung over and over again till each pupil in the class can sing them perfectly. The board is then cleared, and the teacher places upon the staff the following notes, which he desires the class to sing.



Far from my heart vain world be - gone.

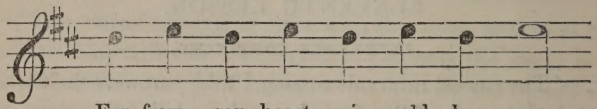
*Teacher to one of the class.*—'Rub out the last D, and insert a minim in lower D.



Far from my heart vain world be - gone.

*Teacher to the class.*—'Now sing it, taking care to fall an octave upon the last note.'

*Teacher to one of the class.*—Rub out every alternate note, and insert in its place a note upon E.

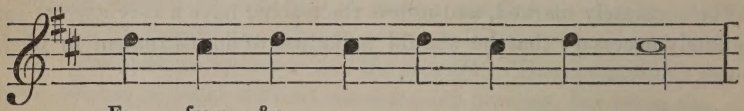


Far from my heart vain world be - gone.

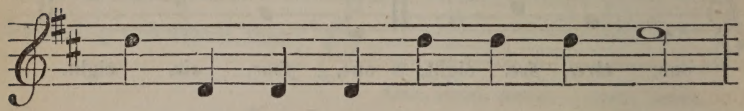
*Teacher to the class.*—'Sing as before.'

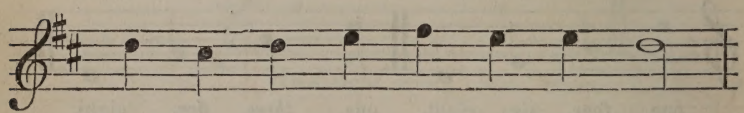
---

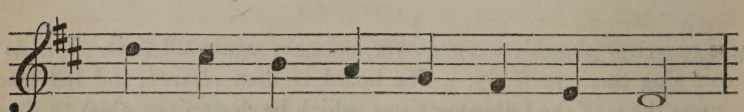
The teacher continues, upon the same plan, to cause further changes to be made in the position of the notes, and to direct the class to sing them to the same words. The following changes may be made, none of which will be found very difficult exercises to sing, even without the assistance of a teacher.

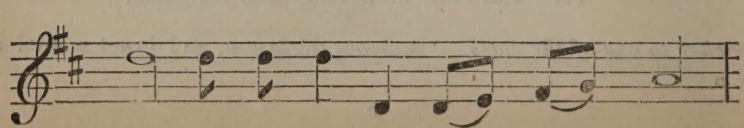


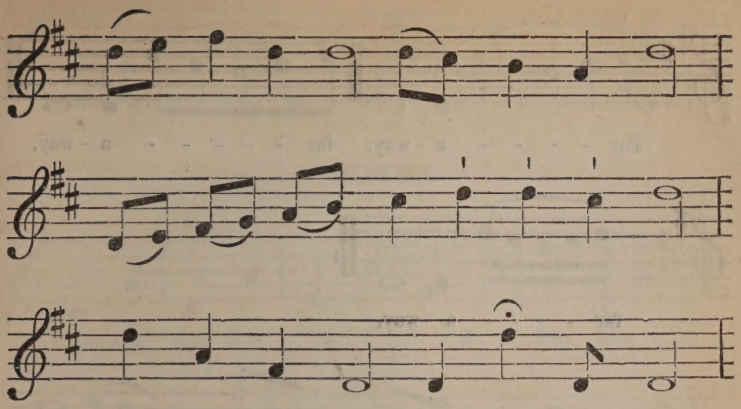
Far from, &c.











The teacher's knowledge of music, and experience with his pupils, will suggest many other variations of the same lesson, which, in one form or another, cannot be too frequently repeated.

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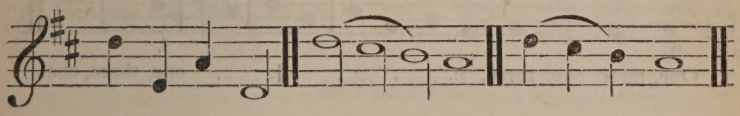
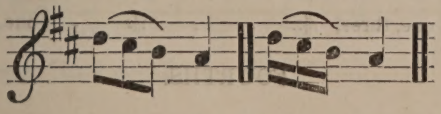
## TWELFTH LESSON.

### INTERVALS CONTINUED.

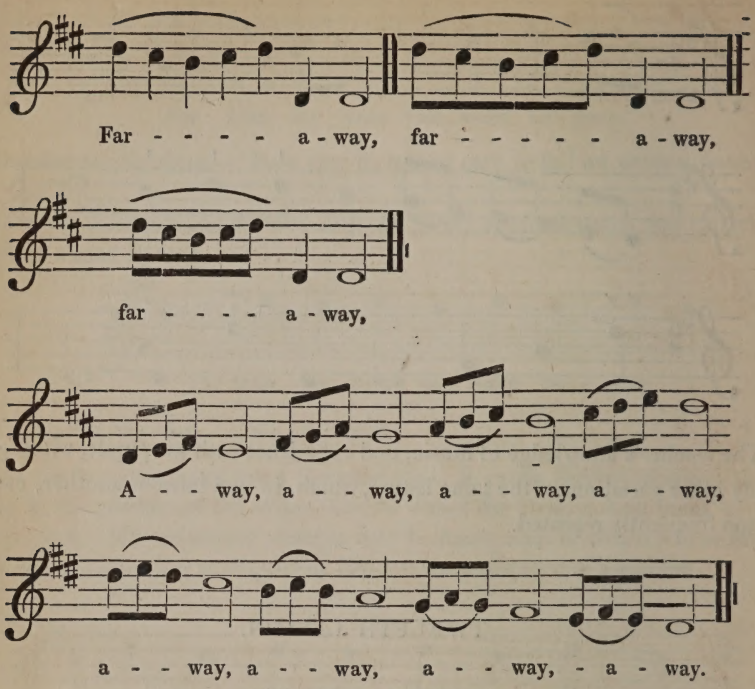
*Teacher.*—'The present exercises, like the last, are designed to facilitate your progress in learning to read music at sight, and further, to enable you, when a number of notes are joined together, in one movement, to sing each note with distinctness.'



Far, far a - way, a - - - way, a - - - way,

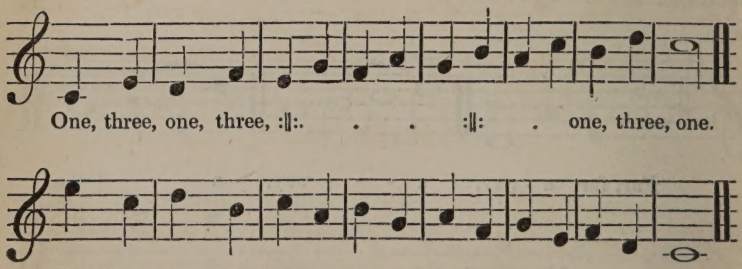


a - - way, a - - way.

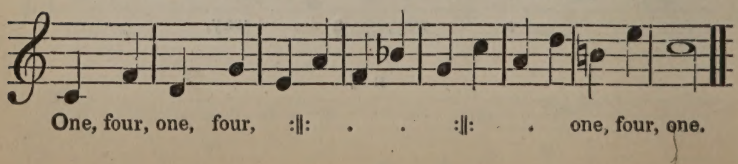


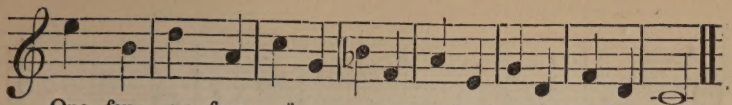

This lesson may conclude with sometimes one, and sometimes another of the following exercises, the teacher assisting the class, in the first instance, with a flute or some other instrument.

## THIRDS.

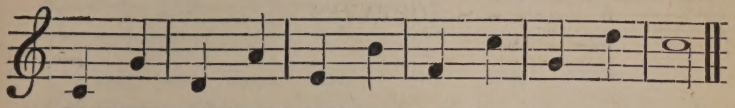


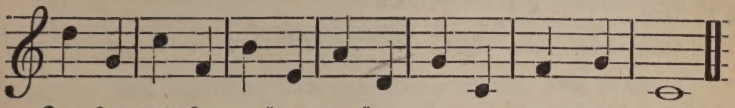

## FOURTHS.



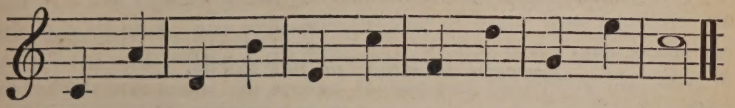


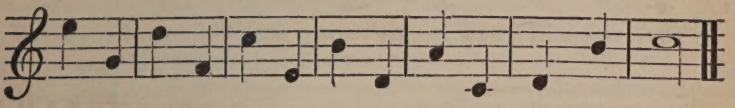

## FIFTHS.



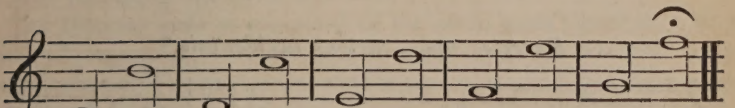



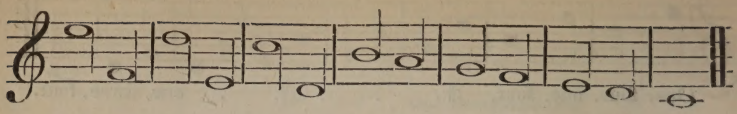

## SIXTHS.



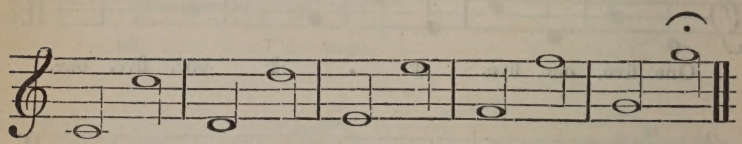

## SEVENTHS.



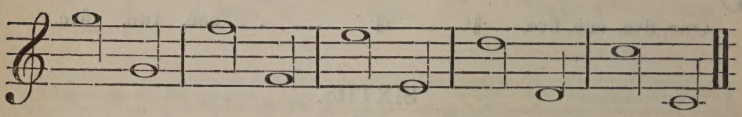


One, seven, :‖: . . . one, two, three, four, five, six, seven.

## OCTAVES.



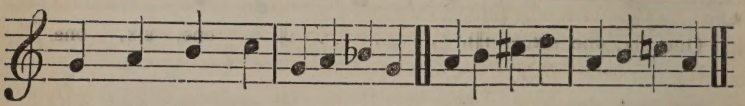
One, eight, one, eight, . . . . :‖: . .



One, eight, one, eight, . . . . :‖: . .

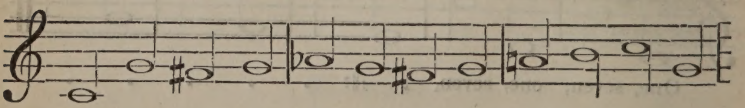
*Exercise in minor or flat thirds.*

One, two, three, four, :‖: . . . . . .



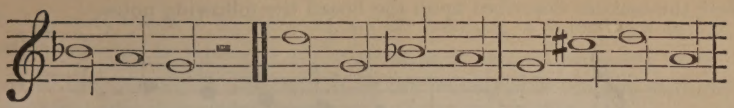
One, two, three, four, :‖: . . :‖: . . .

*Exercise upon various accidentals.**

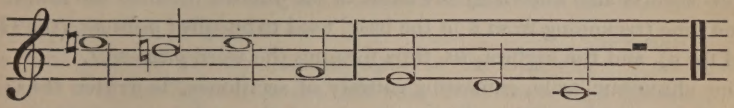


One, two, three, four, :‖: . . . . .

* When flats, sharps, or naturals are introduced without being in the signature at the head of the staff, they are called *accidentals.*



one, two, three, one, two, three, four, :‖: . . .



one, two, three, four, one, two, three.

## THIRTEENTH LESSON.

### THE DIATONIC, AND CHROMATIC SCALES, AND KEYS.

*Teacher.*—'You have already learned that the seven letters, *a*, *b*, *c*, *d*, *e*, *f*, *g*, give names to all the sounds known in music. The reason of this is that there are strictly but *seven sounds*, although there may appear to you a much greater variety. The difference between one seven and any other seven is merely a difference of pitch, one scale being higher or lower than another:—thus *the first* of the scale with a mere difference of pitch is the same as the eighth or *first* of the next scale; *the second* the same as *the ninth; the third* the same as *the tenth; the fourth* the same as *the eleventh;* on which account, when we are referring to the tenth or eleventh, it is usual always to describe them as the third and fourth in the scale above.

The seven notes, therefore, comprising all the notes known in music (for the same notes, when flattened or sharpened a semitone, are not very sensibly different) may be termed the natural scale.* But it is now necessary to explain what are called *the Diatonic scale*, and *the Chromatic scale*. Let me remind you that the interval between the two notes A and B on the staff is called a *tone*, and, half that, the interval of a semitone. The term Diatonic scale signifies a scale consisting chiefly of whole tones—and the term Chromatic scale means a scale consisting entirely of semitones.

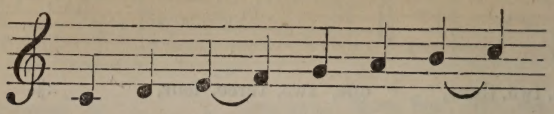
The Diatonic scale is composed of the seven notes placed in their regular order of progression, with the addition of the eighth, or first over again, in the octave above. For example, one of the exercises which you have already frequently sung, forms a Diatonic scale.

---

* The Diatonic scale is, however, frequently called the natural scale, but very injudiciously; for, as a melody, it is quite as artificial as the Chromatic scale.

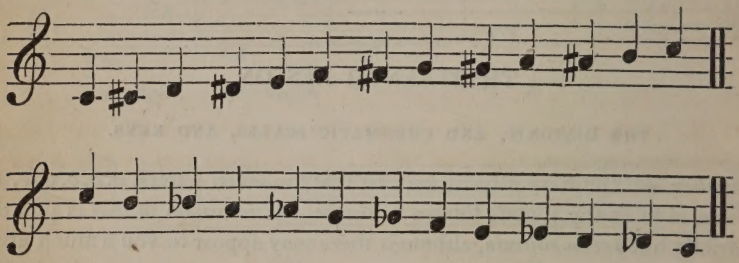
The term Diatonic is derived from two Greek words—*dia*, through, and *tonos*, tone. The term Chromatic is derived from *chroma*, colour—supposed to be because the introduction of the semitones gives, figuratively, a colouring to the music, or a light and ornamental effect The probability, however, is that the ancients had some better reason for employing these terms, of which we now know nothing.

Here the teacher describes upon the board the following notes.



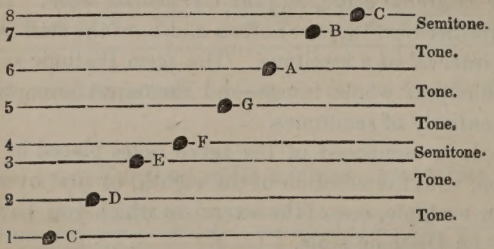
This scale is also known by the name of *the gamut*, because the lowest note at one time (reckoning from G in the base) used to be called *gamma*, (the Greek word for G), and the highest, *ut*, thus forming the word *gam-mut*.

The chromatic scale, consisting entirely of semitones, is written thus; and you will remark that although we ascend and descend by precisely the same intervals, it is customary to use sharps in ascending, and flats in descending.



The Diatonic scale contains five whole tones, and two semitones. The semitones are between the third and fourth, and seventh and eighth; the same notes which you will observe I have connected with a slur. It is not, however, very easy for a learner to understand the relative distance of the notes from each other as they appear in the staff, and therefore, in order to explain it to you, I will make use of a diagram.'

Here the teacher describes upon the opposite side of the music board, or upon some other board in which there is a clear space, the following diagram, the narrow spaces of which are intended to represent semitones, and the wide spaces tones.




'I must now tell you that a scale like the above, besides being called the Diatonic scale, and the gamut, is also called *a key;* and to distinguish one key or Diatonic scale from another of a different pitch, it is called by the name of the note upon which the scale begins, which note is called *the key note:* thus when the scale begins upon C, as in this instance, it is called the key of C; if it begin upon D, we should call it the key of D; and upon E, the key of E, and so on.

The key of *C*, which is represented in our diagram, is sometimes called the *natural* key,—not because it is in the least more natural than any other, but because all the notes of the Diatonic scale can be played in this key without the artificial assistance of flats and sharps.*

The key of *D* is not termed a natural key, because it requires a sharp to raise two of the notes, otherwise the tones and semitones of the Diatonic scale would not be in their proper places.

You will perceive this by referring again to the diagram. If we take D (pointing to D in the diagram) as the first note in the scale, then the semitones, you observe, fall between the 2nd and 3rd, and 6th and 7th, instead of between the 3rd and 4th, and 7th and 8th. To prevent this it is necessary that F and the upper C should be each raised half a tone, and then the semitones fall as they ought to do, between the 3rd and 4th, and 7th and 8th.'

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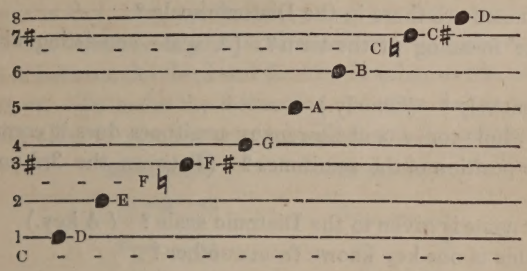
*Here the teacher rubs out the bottom line, raises the* F *and the* C *lines, and places another line at the top for* D. The diagram now stands thus:—



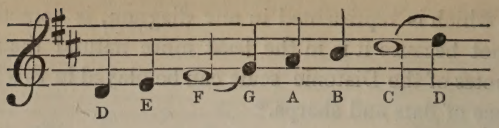

'Now, in order, that you may understand by the ear as well as by the eye, the places of the tones and semitones, we will sing through the notes of the Diatonic scale, beginning upon D, and you must pay great attention to notice the difference between the notes B and C, and F and G: you will perceive that the difference is by no means so great as that between any of the other notes, consisting of whole tones.'

---

Here the teacher describes upon the board the following notes, which are then sung. *B* and F are written as minims, in order that by dwelling upon them, the ear may be prepared for the coming semitone.

---

* When there is a piano-forte at hand, the teacher may further explain that this instrument, like all others, is tuned to the key of *C*, so that all the tones and semitones in the key of C may be performed without touching one of the black bits of ivory, by which the flats and sharps are produced. He may also state that both the black and white bits of ivory are called keys.




You will observe that, for reasons which you have had now explained, the signature of the staff contains two sharps, signifying that F and C are to be each raised a semitone. If we had begun a scale upon C, there would have been no sharps in the signature; but take care to remember that music is so written, and instruments are so tuned, that the interval between E *natural* and F *natural*, and between B *natural* and C *natural*, is always a semitone.

*Questions.*

How many sounds are there in music?

What are they?

What is the 8th note? (The first over again in the scale above.)

What is the 9th?

The 10th?

The 11th?

How many notes are there in the Diatonic scale?

What is the meaning of the term? (A scale consisting chiefly of whole tones.)

Chiefly or entirely? (Chiefly.)

How many whole tones, and how many semitones does it contain?

What is the position of the semitones? (Between the 3rd and 4th, and 7th and 8th.)

What other name is given to the Diatonic scale? (A key.)

By what name is one key known from another?

What note is called the key note?

Why is the key of C sometimes called the natural key?

What is the Chromatic scale? (A scale consisting entirely of semitones.)

What is the name of the interval between C natural and F natural—a tone or semitone?

Between B natural and C natural? (A semitone.)

Between A natural and D natural?

Between C natural and D natural?

The lesson may conclude by the pupils being required to write from memory upon their slates, or upon the board, the Chromatic scale.

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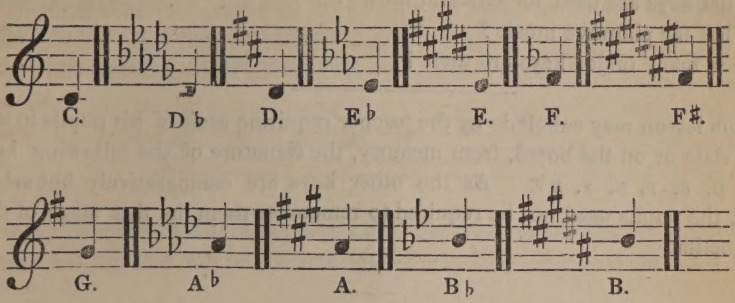
## FOURTEENTH LESSON.

### MAJOR AND MINOR KEYS.

*Teacher.*—'Diatonic scales, besides being called keys, are also termed *major keys*, to distinguish them from *minor keys*, which I will explain to you presently. Now as not only each of the seven natural notes, but each of the half notes between them, may become the key-note of a Diatonic scale, there

are altogether twelve major keys, each of which is known by a different signature on the staff. I will now show you on the board the signature of each of these keys, and you must copy them on your slates as I write them.

*Signatures of the twelve Major Keys.*



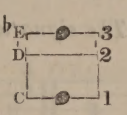

In each of these major keys, the notes bear one uniform relation to each other. The tones and semitones are always in the same places—that is to say, the semitones are always between the third and fourth, and seventh and eighth, counting from the key note, and the remaining intervals are whole tones.

In what are called *minor keys*, the first semitone is between the second and third, instead of between the third and fourth. In other words, the third is minor instead of major. To make the distinction between major thirds and minor thirds perfectly clear to you, let me again illustrate the subject by a diagram.

Major third.

Two whole tones.

Minor third.

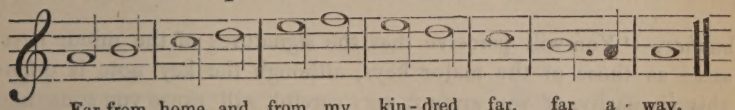



One whole tone and one semitone.

When the melody in a minor key does not ascend higher than the sixth, the sixth also is minor—that is, half a tone lower than in major keys.

Minor keys are used for the serious and plaintive kind of music, while cheerful music is always written in major keys. To show you that the minor keys are adapted for the expression of grief or sorrow, let us sing a short exercise in the key of *a* minor.

*(The teacher writes upon the board, and the class sing the following :)*



Far from home, and from my kin-dred far, far a-way.

*Questions.*

Besides the term gamut for the Diatonic scale or key, what other name is given to the same series of notes? (Major key.)

Why is a Diatonic scale called a major key? (To distinguish it from a minor key.)

What is the chief difference between major and minor keys? (The third is minor instead of major.)

Is there any other note minor in minor keys? (Yes; the sixth, when the music does not ascend higher than the sixth.)

What keys are used for cheerful music?

What for plaintive music?

How many major keys are there?

---

This lesson may conclude by the teacher requiring each of his pupils to write on a slate or on the board, from memory, the signature of the following keys: —C, D, E, F, G, A, B♭. As the other keys are comparatively but seldom used, the pupils need not be required to remember them in this stage of their instruction.

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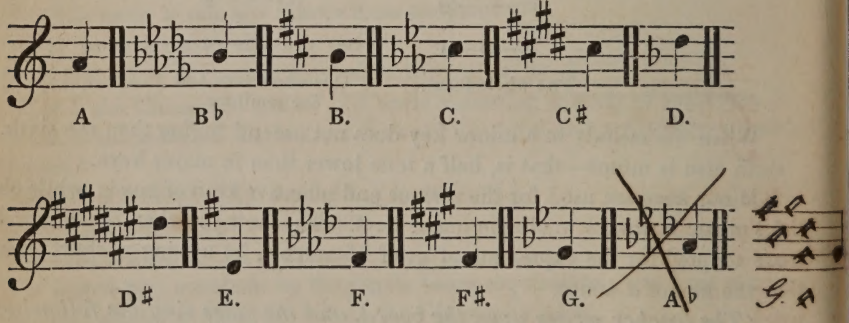
## FIFTEENTH LESSON.

### SIGNATURE OF MINOR KEYS.

*Teacher.*—'As every scale may be played or sung with the semitones between the second and third, and fifth and sixth, instead of between the third and fourth, and seventh and eighth, there are, of course, as many minor keys as major keys—that is to say, twelve of each. You must now, in order that you may know when music placed before you is written in a minor or in a major key, learn the signatures of the minor keys.

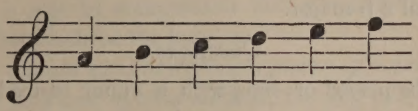
*The signatures of the minor keys.*




*Teacher.*—'You will perceive that the signatures of the minor keys are the same as those of the major keys, although the key note is different; and this similarity, if you are not very careful, will cause you sometimes to confound them together. Thus you observe the signature of A minor is the same as the signature of C major; the signature of G minor is the same as the signature of B♭ *major*. To find out which is which, you must attend to the accidentals.

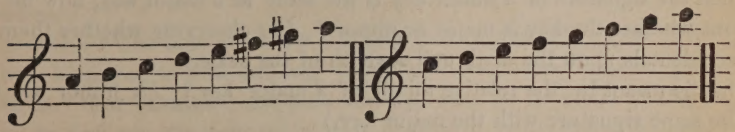
Here I must explain to you that the signature of minor keys is always written on the supposition that the melody does not ascend above the sixth. Thus in A minor no flats or sharps are put in the signature, because none are required up to F, the sixth. But when the melody ascends to the eighth it is necessary to make the sixth major, and also to raise the seventh a semitone, or otherwise the effect to the ear would be extremely unpleasing.

Let me show you A *minor* ascending only to the sixth.



In this example you would not easily find out whether the key be C major or A minor; but the case will be different when the melody ascends above the sixth.

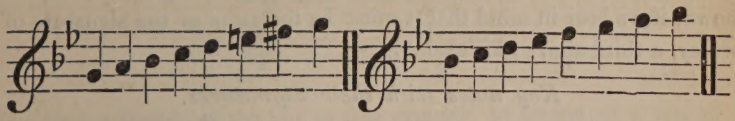
*A minor ascending to the eighth.* *C major ascending to the eighth.*



You observe there is a sharp, or accidental, upon the sixth and seventh of A minor, but none in C major. The sharps, therefore, or accidentals, in this case enable you to determine that the key is minor and not major.

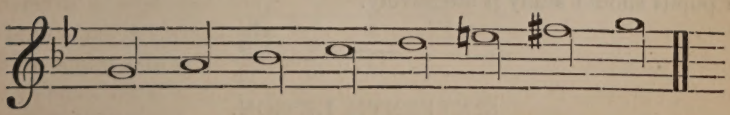
In the same way you may determine whether a key is in G minor, or B ♭ major, and so with other keys.

*G minor.* *B ♭ major.*

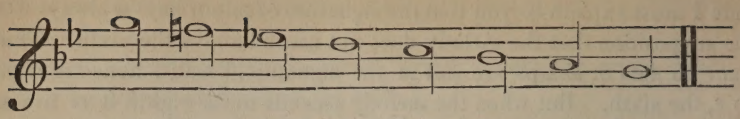


It is remarkable that the melody of a minor key, although in *ascending* to the eighth, it requires that the sixth and seventh should be raised, *descending* from the eighth, the same notes are required to be lowered, and restored to their former state. I will give you an example which you may sing to the words, one, two, three, four, five, six, seven, eight.

*G minor.*



One, two, three, four, five, six, seven, eight.



One, two, three, four, five, six, seven, eight.

When a minor key has the same signature as a major key, it is called the *relative minor* of that key. Thus in the instance before us, G minor is called the relative minor of B ♭ major.

*Questions.*

May every scale be played or sung with a minor instead of a major third? (Yes.)

How many minor keys are there? (Twelve—as many as major keys.)

Are there any flats or sharps in the signature of C major? (No.)

Are there any in the key of A minor? (No.)

When the signature of a minor key is the same as a major key, how do you find out whether the key is major or minor? (By observing whether there are any accidentals upon the sixth and seventh of the scale.)

What is meant by the relative minor of a major key? (A minor key that has the same signature with the major key.)

What is the relative minor of B ♭ major? (G minor.)

---

The teacher proceeds to require each of his pupils to write upon their slates, or upon the board, from memory, the signature of the different minor keys, but chiefly the keys of A, B ♭, C, D, E♭, and G.

To assist them in doing this, he may further explain that the key note of the relative minor is always a minor third below the key note of a major key with the same signature. So that the signature of A minor, or B minor, may always be known, if we bear in mind that it must be the same as the signature of the major key, a third above; for example:—

*Key notes with their Signatures.*

As the junior pupils will seldom have to sing music written in minor keys, they should not be detained too long over this lesson, because, in all probability, it would be forgotten long before it could be of any practical use to them. The older pupils should study it attentively.

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## SIXTEENTH LESSON.

### THE KEY NOTE.

*Teacher.*—'When you have a piece of music put into your hands to sing,

and you have no instrument to accompany you, and no leader to help you, the first thing you should do is to find out what key it is in, and the next, to sing the key note by itself; for if you once get the key note well in your ear, so as to fasten it upon your memory, it will help you greatly to sing all the other intervals of the scale correctly.

When you are puzzled by the signature, and cannot make out in what key the music is, you may always find the key note by looking at the base, when there is one. It is a rule in composition that generally the first, but always the last, note of the base shall be the key note.'

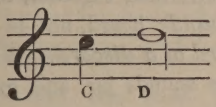
*Here the teacher should exhibit different pieces of music with a base, and desire his pupils to find out, by this method, the key note.*

*Teacher.*—'In order to pitch the key note right, it is customary to make use of a tuning fork.'

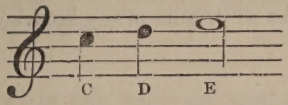
*The teacher should exhibit a tuning fork; or, if one cannot be procured, a pitch pipe, or some other instrument should be obtained for the following exercises.*

*Teacher.*—'The note given by a tuning fork is generally C; but if you hear C it will help you to find out any other note which may happen to be the key note. For example: suppose the key note to be D; if I play C, you can easily find out the right pitch of D, because it is but the next note.

The teacher plays C, and the class sing, first C, and then D, as follows:—

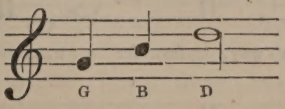



Suppose the key note to be E; I will play *c* again, and do you sing E.




Now having found out the key in this manner, by means of a tuning fork, we have next to find out what is the first note of the tune, or part, to be sung in the music placed before us; whether that note be the same as the key note, or some other. Suppose G to be the key note, and the part we have to sing begins upon D. Let me hear if you can sing D correctly, if I give you the key note G. Remember D is the fifth of the key note.'

*The teacher plays* C, *and the class sing as follows:*—

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The lesson may conclude with any of the customary school songs or vocal exercises; the teacher singing first the key note, and desiring his pupils to pitch, themselves, the note on which the part they have to sing begins.

This practice should be followed, generally, with all the school music, whenever a class is about to commence singing.

## SEVENTEENTH LESSON.

### HARMONY — SINGING IN PARTS.

The class must be divided into two bodies, one half forming to the right, the other to the left, but all facing the board. The teacher explains that those to the right are in future to sing the part written for "first voices," and those to the left to sing the part written for "second voices."

In dividing the class, the teacher will be careful to select for second voices generally the elder pupils, whose voices are the most powerful in the lower notes. He will also see that a clear space, of standing room, be left between those who are to sing the first and those who are to sing the second; otherwise, the two divisions will become confused, and one will be apt to sing the other's part. When the second voices are heard to be louder than the first, their number must be diminished, or the number of the first voices increased.

*Teacher.*—'As you are about to take a lesson in harmony, I wish you to understand the difference between *harmony*, and *melody*. Every air or tune heard by itself is *a melody*, but when two or more airs are so arranged as to produce a pleasing effect if performed together, they constitute what is called *harmony*. Two or more *sounds* heard, not in succession, but at the same moment, form either *a concord* or *a discord*. When the effect is good, it is called *a concord;* when the sounds jar, and grate upon the ear, they are termed *a discord.*

*Questions.*

What is a melody? (An air or tune of any kind.)
What is harmony?
What is a concord?
What is a discord?

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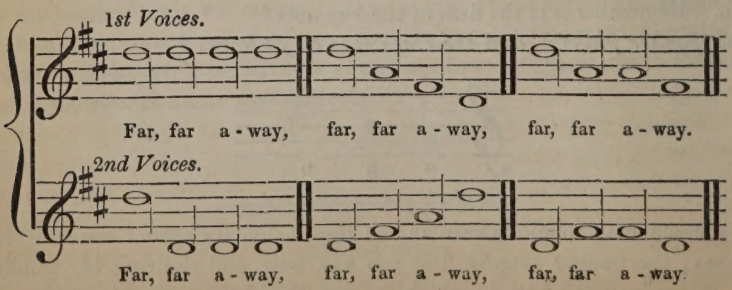
The teacher then dictates the following notes to one of the class, by whom they are written upon the board, after which they are sung; the first voices singing the notes upon the upper staff; the second singing the notes upon the lower staff.



When the above three exercises have been sung perfectly by the class, the board is again cleared and the following notes substituted.

1st Voices.
Far, far a - way, far, far, far a - way.
2nd Voices.
Far, - - a - way, far, far, far a - way.
1st Voices.
Far from my heart be - gone - -
2nd Voices.
Far from my heart vain world be - gone - -

The lesson may conclude sometimes with one, and sometimes with another of the exercises of the preceding lessons.

---

The pupils having arrived at this stage, are sufficiently advanced to sing with more or less facility from written music. They will not indeed be able to sing music, new to them, perfectly at sight, without any assistance from the teacher, or from an instrument; but such a degree of proficiency is only acquired by long continued practice. The ear must be continually accustomed to nice gradations of sound, or the difference between one interval and another will not be retained by the memory; and the eye must be equally accustomed to connect those intervals with the written marks on paper, or the notes on the staff will not always recall to mind the precise sounds which they are intended to express. On this account it is of great importance that the pupils, even before they are thoroughly conversant with all the preceding lessons, should begin to sing from written or printed music. Copies should be placed in their hands of the simplest school songs which they have been taught by ear, in order to establish an association in their minds between the sounds with which they are already familiar, and the notes before them. By these means children will

begin to feel their way, and will thus in a short time gain a more practical knowledge of the subject, than can be conveyed by any merely verbal explanation.

There can be no difficulty in carrying this plan into effect, because, although a considerable number of books may be too expensive for many schools, music paper is cheap, and the best writers in a school can always be employed to make as many copies of the school songs, or hymn tunes, as may be required. For these copies the teacher should procure music paper of a moderately large size, and should direct his pupils to place the notes rather wide apart; otherwise, as boys and girls seldom write sufficiently small, with clearness, the right note would not always be placed over the right word.

The teacher must not be disappointed if, after passing through all the preceding, and following exercises, with his young pupils, he finds himself still obliged, with regard to the greater number, to depend more upon the ear than the eye, in teaching them a new air, or a new second. When the music is at all difficult, it must still (unless the pupils have had considerable practice) be taught chiefly by the ear; but the advantage of the notes will be, even to the dullest, that they will refresh the memory, so that a part once learned will always afterwards be read with facility, and will never be forgotten.

To enable, therefore, a class to sing through a new part written for second voices, the teacher must first learn to sing or play it perfectly himself, and then sing or play it to the class; they singing it with him, but with the music in their hands, and their eyes fixed upon the notes. Sometimes he will assist them only with the more difficult intervals, and sometimes he will merely give them the key note, telling them to find out the rest. This course must continue to be pursued until both the ear and the eye have been sufficiently tutored to require no further aid.

The following lesson will be useful in impressing upon the mind the connexion between sounds, and musical characters, or signs.

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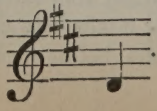
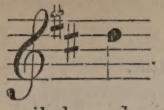
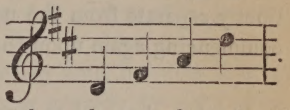
## EIGHTEENTH LESSON.

### SOUNDS, AND SIGNS.

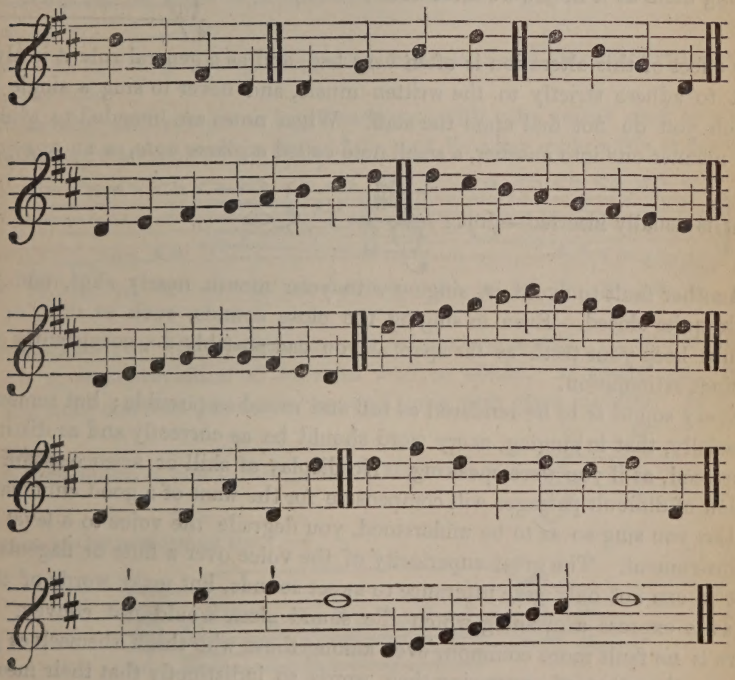
The teacher must provide himself with a flute, or some other instrument. The class stand before him, each with a slate, having the staff ruled, or engraved upon it, and one of the pupils at the board.

*Teacher*—'I am now about to play a number of notes on this instrument, and I wish you to pay great attention, and listen to them, so that you may be able to put the notes down upon your slates, on the staff in their proper places, one after the other, as you hear them played. The *name* of the notes I shall play, will be crotchets, but you must find out by the ear whether the *place* of the notes is A, B, C, or D, and put it down accordingly All the assistance I shall give you, will be to tell you the first note. That will be lower D.

Here the teacher plays lower D,  .

*Teacher.*—'Put that note down.' 'Now put down, without my telling you what it is, 'this note.' *(Here the teacher plays* D, *in the octave above)*  He then examines the board and the slates, to see if all the pupils have described the two notes correctly upon the staff. The teacher then plays lower D, then F, A, and upper D, and again examines the slates to ascertain whether the sounds have been properly understood, and rightly described on the staff; where they should stand thus: 

The teacher proceeding in the same manner, plays through a number of easy intervals, like the following—the pupils continue to listen, and to place the notes in their proper order, without any copy to guide them.

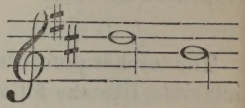
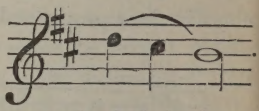
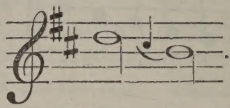


The teacher may conclude the lesson by playing through any air in his collection not too difficult, and desiring the pupils to put down the notes by ear, as nearly as they may be able—he merely assisting them by giving the name of the key note.

These exercises will be found very useful, and cannot be too often repeated.

## NINETEENTH LESSON.

### SINGING WITH TASTE AND EXPRESSION.

*Teacher.*—'There are two or three faults in singing, against which it is of importance you should guard. One is the habit of drawling, or sliding from one note to another, when the music requires that a note should be kept distinctly separate from the next note by a slight break; the voice ceasing, and commencing again upon the following note. For example; it is a common fault, when there are two notes to be sung, like these,  to sing them as if they were three notes, written thus:  . The effect of this alteration is often very bad, and as a general rule it is always best to adhere strictly to the written music, and never to sing a single note which you do not find upon the staff. When notes are intended to glide in this manner one into another, a small note called *a grace note*, or an *appoggiatura*, is usually inserted—thus:  .

Another fault to avoid is, singing with your mouth nearly shut, and your teeth quite closed. Even in singing the close sounds, such as C, D, G, you should keep your teeth as far apart as you can possibly do, consistently with distinct articulation.

Every sound is to be rendered as full and round as possible; but remember especially, that in singing, every word should be as correctly and as distinctly expressed, as if you were speaking. No display of skill or science in the execution of difficult passages will compensate for the want of a good enunciation. Unless you sing so as to be understood, you degrade the voice to a level with an instrument. The great superiority of the voice over a flute or flageolet is, that it can not only give utterance to sweet sounds, but make words of them, so as to express a meaning which the sound alone would not convey. But there is no fault more common, even among those who think themselves good singers, than that of expressing their words so indistinctly that their meaning is wholly lost.*

Remember, also, that too much attention cannot be paid to the P's and F's, or to the words Piano and Forte, so that you may not sing an air, throughout, in an even monotonous tone, but improve the effect by singing some parts

* This fault is often greatly increased by singing music to Italian words, to the meaning of which an English audience is always indifferent. A very young pupil should, therefore, learn to sing well words in his own language before he attempts any other.

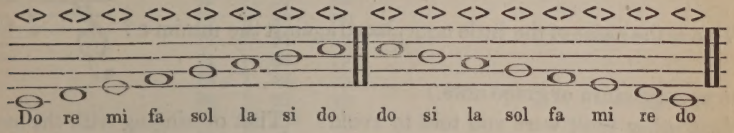
much more softly than others. When all the notes are sung equally loud, the music is as defective as a painting would be without light and shade.

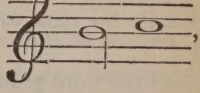
When you have no guide to tell you what notes should be sung more emphatically than others (for sometimes the F's and P's are wholly omitted), you must then be governed by the sense of the words. Thus, if you come to the word "grief," or "sorrow," you should sing it *softly*; if to the word "joyful," or "triumphant," you should sing it *forté*. The same rule applies to alterations of the time, which are often not marked: when the words are of a plaintive character, the music requires to be comparatively slow; when of a cheerful character, quick.

In all slow music it is of great importance that every note, however loud in the middle, or even at the beginning, should die away towards the end; otherwise, the sudden cessation of the voice, excepting in the peculiar case of a staccato movement, will produce a very harsh and unpleasant effect. Generally, every long note should be soft at the beginning, loud in the middle, and soft at the end, as if the crescendo and diminuendo sign were written over it—thus, .

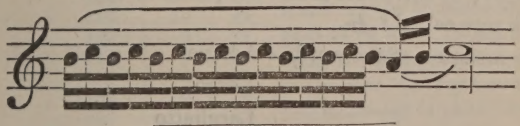
We will now sing through the gamut, increasing and diminishing the power of every note.

Remember that you are to begin each note with your voices sunk to a whisper, that they are to swell in the middle, and die away quite softly at the end.



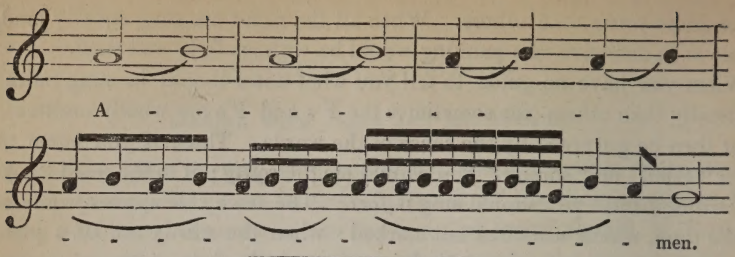

Sometimes you will see this sign, *tr*, written over a note. It stands for TR, which is an abbreviation of the word *trill*, or *shake*. *A shake* signifies the sliding from one note to another several times with great rapidity. If I write down two notes, B and C, and place a shake over B, 

, they require to be performed thus:—



The teacher must not expect the majority of children under fourteen years of age to learn to sing a shake perfectly; and as it is not required in choral music, he will do well in most cases not to lose too much time about it, but, after explaining it, proceed to more important lessons.

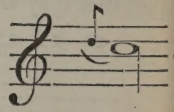
A few, however, of the pupils, who may show the greatest aptitude in music, may be taught the shake; to learn which it is simply necessary to begin singing the two notes forming the shake at first very slowly, gradually increasing their quickness after the following example:—




*Teacher.*—'Besides the musical characters or signs which you have now learnt, there are a number of Italian words of which it is necessary you should know the meaning, as they are often given, as directions to the singer, for the time. *Adagio* signifies a slow, solemn movement; *Largo* means very slow; *Larghetto*, not so slow as *Largo; Andantino*, rather slow and graceful; *Andante*, not so slow as *Andantino; Allegretto* and *Moderato*, in moderate time—not very fast nor very slow; *Allegro*, rather quick and lively; *Vivace* (pronounced *vevarchay)*, quick and animated; *Presto*, very quick; *Prestissimo*, as quick as possible.'

*Questions.*

What was the first fault I told you to avoid? (The habit of drawling in singing.)

What is the name of the little note placed against the minim c? 

(The appoggiatura or grace note.)

What other fault were you told to avoid? (That of singing with the mouth shut, and the teeth closed.)

In what does the superiority of the voice over an instrument consist?

Is there any other fault that I told you to avoid? (That of singing in an even monotonous tone.)

What are the signs to which you should pay particular attention? (The F and P.)

Should the word grief or sorrow be sung piano, or forte?

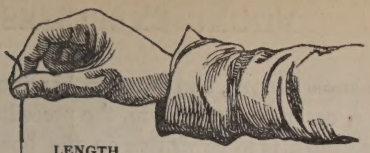
Should plaintive or sorrowful music be quick, or slow?

What is this sign called? *tr.*

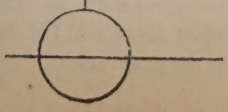
What is the meaning of the words—Adagio
Largo
Larghetto
Andantino
Andante
Allegretto
Moderato
Allegro
Vivace
Presto
Prestissimo.

# GRADUATED SCALE,

*For a String Pendulum, or Cheap Metronome.*



| Number of Vibrations. | LENGTH. Inches. | Hundredth parts of an inch. |
|---|---|---|
| 50 | 56 | 44 |
| 51 | 54 | 25 |
| 52 | 52 | 19 |
| 53 | 50 | 24 |
| 54 | 48 | 40 |
| 55 | 46 | 65 |
| 56 | 45 | 0 |
| 57 | 43 | 43 |
| 58 | 42 | 0 |
| 59 | 41 | 85 |
| 60 | 39 | 20 |
| 61 | 37 | 93 |
| 62 | 36 | 71 |
| 63 | 35 | 56 |
| 64 | 34 | 45 |
| 65 | 33 | 40 |
| 66 | 32 | 39 |
| 67 | 31 | 45 |
| 68 | 30 | 52 |
| 69 | 29 | 64 |
| 70 | 28 | 80 |
| 72 | 27 | 22 |
| 74 | 25 | 77 |
| 76 | 24 | 43 |
| 78 | 23 | 20 |
| 80 | 22 | 5 |
| 82 | 20 | 99 |
| 84 | 20 | 0 |
| 86 | 19 | 8 |
| 88 | 18 | 22 |
| 90 | 17 | 42 |
| 92 | 16 | 67 |
| 94 | 15 | 97 |
| 96 | 15 | 30 |
| 98 | 14 | 69 |
| 100 | 14 | 11 |
| 104 | 13 | 5 |
| 108 | 12 | 10 |
| 112 | 11 | 25 |
| 116 | 10 | 49 |
| 120 | 9 | 80 |
| 124 | 9 | 18 |
| 128 | 8 | 61 |
| 132 | 8 | 9 |
| 136 | 7 | 63 |
| 140 | 7 | 20 |
| 144 | 6 | 80 |
| 148 | 6 | 44 |
| 152 | 6 | 10 |
| 156 | 5 | 79 |
| 160 | 5 | 51 |



*Explanation of the Diagram.*

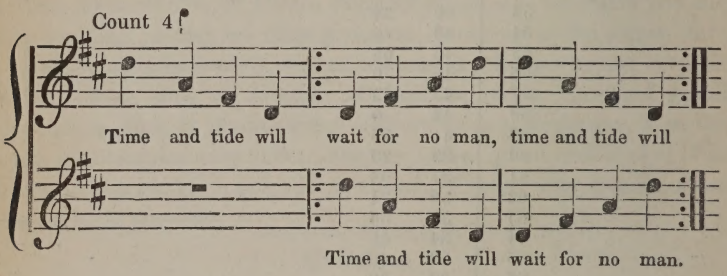
When the pendulum is required to swing at the rate of fifty times in a minute, its length must be 56 inches and 44 hundredth parts of an inch. When it is required to swing as rapidly as at the rate of 160 times in a minute, its length must be shortened to 5 inches and 51 parts; &c.

## VOCAL EXERCISES.

The following simple canons, and two part harmonies, are designed as vocal exercises, to follow, or, to be included in, the preceding lessons.

Each canon, and duet, is to be written on the board, and the pupils are to learn the air or melody well first, before they attempt to sing it in parts.

No. 1. "*Time and Tide.*" (A Canon.)



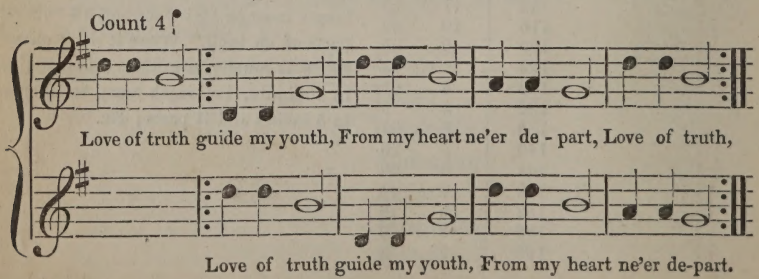

In singing the above, the teacher directs the second voices to count, 1, 2, 3, 4, silently, while the first voices are singing the first bar. The canon may be repeated several times. As a signal when to stop, the teacher holds up his hand about the middle of the air, and lets his hand fall when either the first or the second voices have come to the last note. All the voices should cease together, although some must necessarily end in the middle of the tune.

This canon is sometimes sung to the following couplet, adapted for young children:—

"Idle folks, who spare their trouble,
Always make their labour double."

In German schools the same canon is sometimes sung to the word, "Hallelujah!"

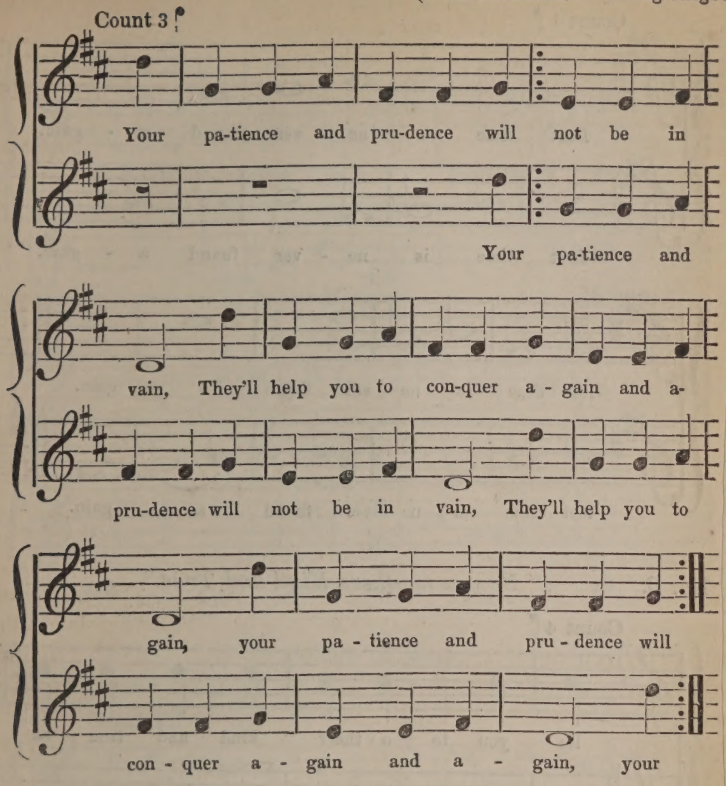
No. 2. "*Love of Truth.*" (A Canon.)


Count 4
Love of truth guide my youth, From my heart ne'er de - part, Love of truth,
Love of truth guide my youth, From my heart ne'er de-part.

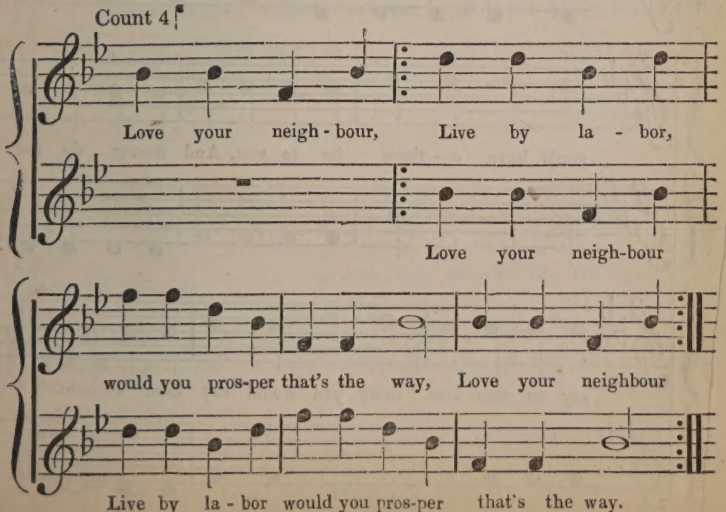
The above canon is also sung by junior classes to the words,

"Little strokes fell great oaks."

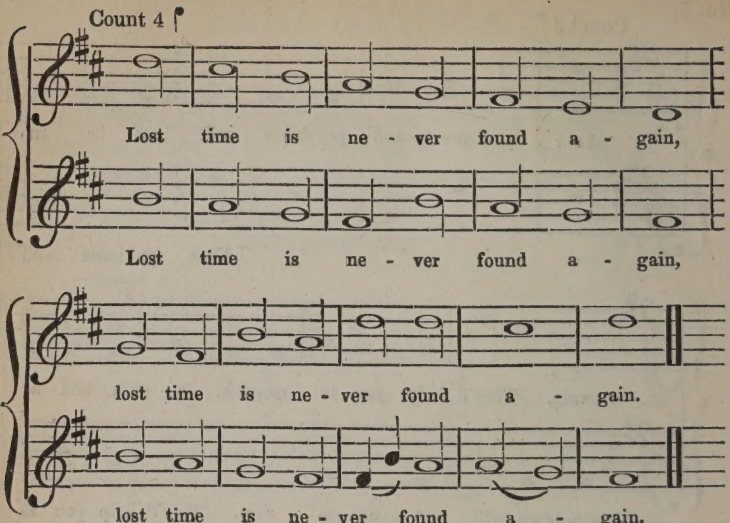
No. 3. "*Your Patience and Prudence.*" (A Canon.)
(From Musikalisches Schulgesangbuch.)


Count 3
Your pa-tience and pru-dence will not be in
Your pa-tience and
vain, They'll help you to con-quer a - gain and a-
pru-dence will not be in vain, They'll help you to
gain, your pa - tience and pru - dence will
con - quer a - gain and a - gain, your

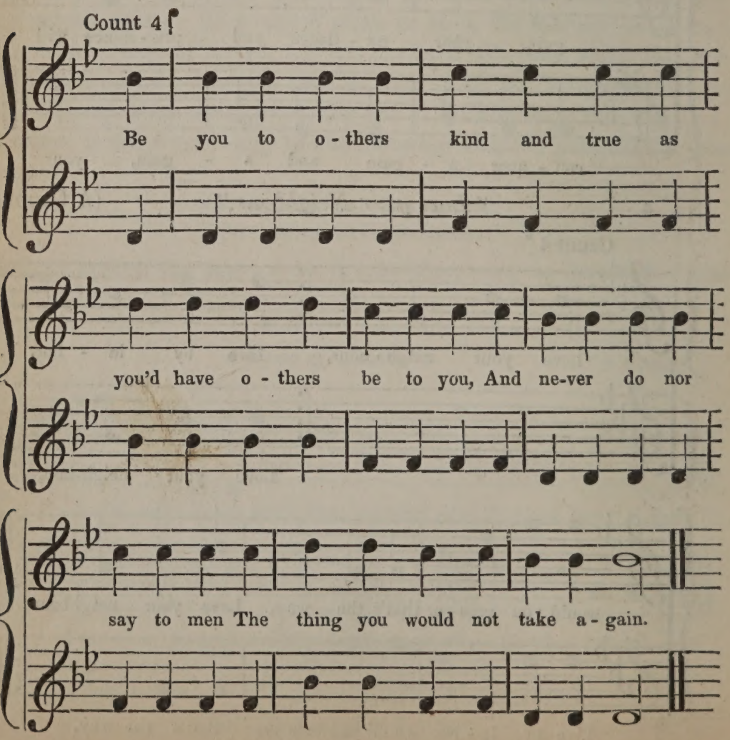
No. 4. "*Love your Neighbour.*" (A Canon.)


Count 4
Love your neigh - bour, Live by la - bor,
Love your neigh-bour
would you pros-per that's the way, Love your neighbour
Live by la - bor would you pros-per that's the way.

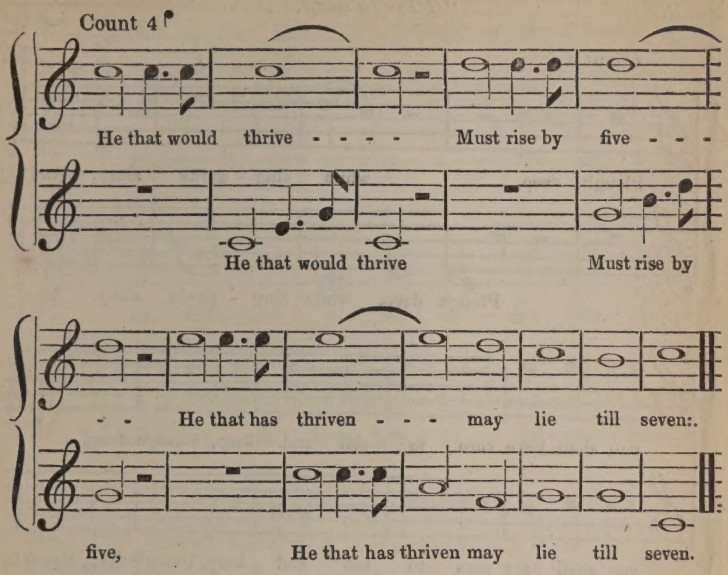
No. 5. "*Lost Time.*"


Count 4
Lost time is ne - ver found a - gain,
Lost time is ne - ver found a - gain,
lost time is ne - ver found a - gain.
lost time is ne - ver found a - gain.

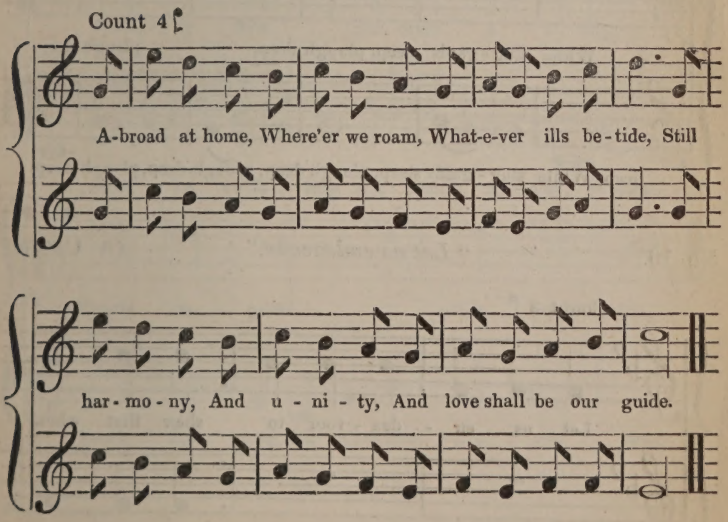
No. 6. "*Be you to others Kind and True.*"


Count 4
Be you to o - thers kind and true as
you'd have o - thers be to you, And ne-ver do nor
say to men The thing you would not take a - gain.

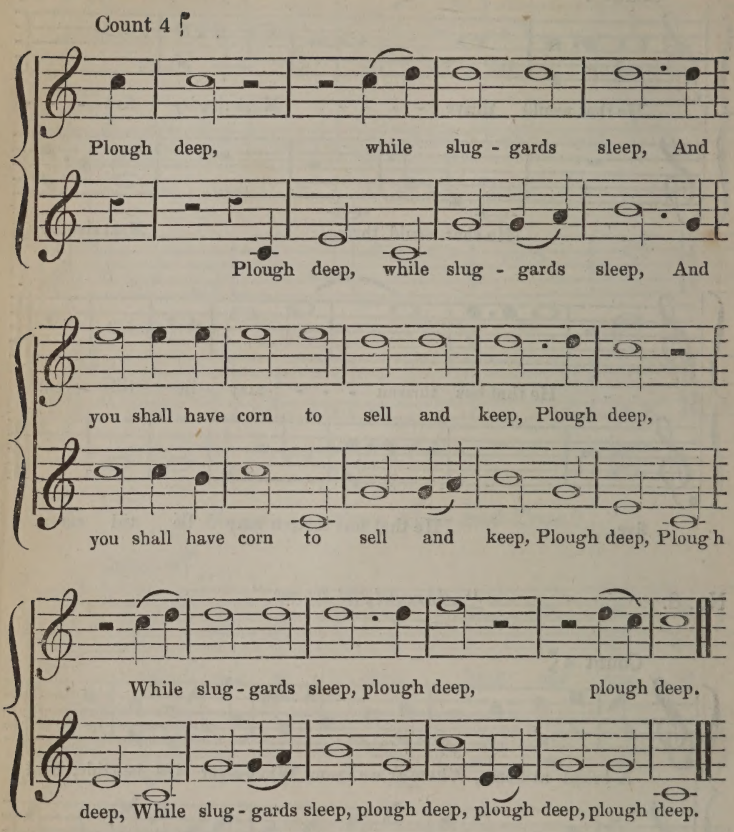
No. 7. "*He that would thrive.*'


Count 4
He that would thrive - - - - Must rise by five - - -
He that would thrive Must rise by
- - He that has thriven - - - may lie till seven:.
five, He that has thriven may lie till seven.

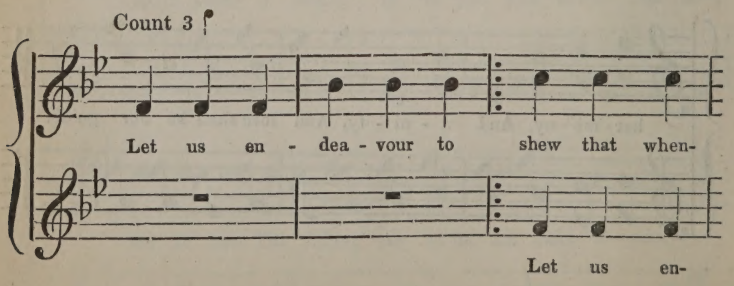
No. 8. "*Abroad, at home.*"

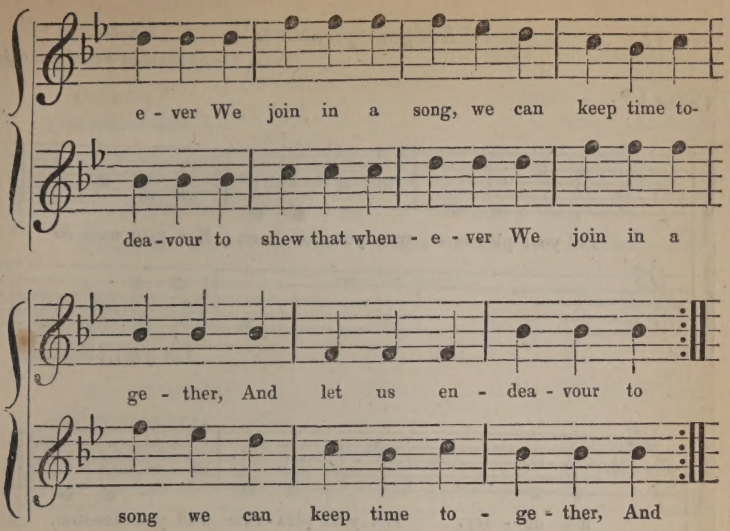


No. 9. "*Plough deep.*"

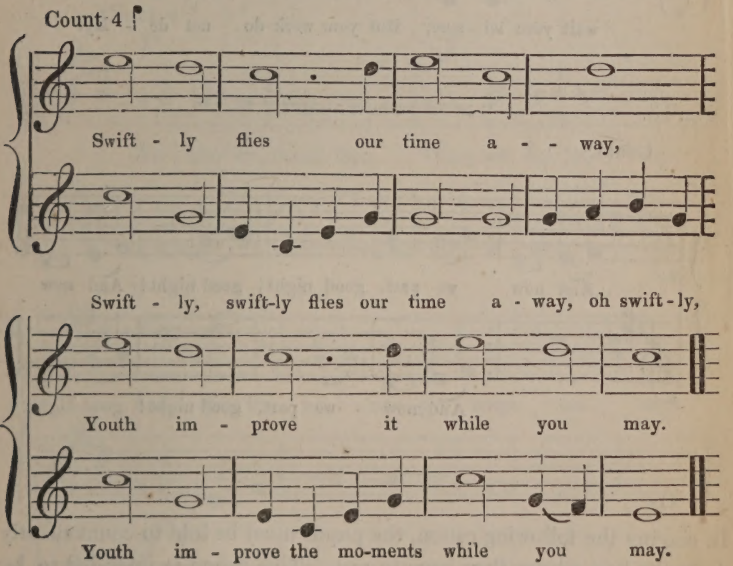

Count 4
Plough deep, while slug - gards sleep, And
Plough deep, while slug - gards sleep, And
you shall have corn to sell and keep, Plough deep,
you shall have corn to sell and keep, Plough deep, Plough
While slug - gards sleep, plough deep, plough deep.
deep, While slug - gards sleep, plough deep, plough deep, plough deep.

No. 10. "*Let us endeavour.*" (A Canon.)




e - ver We join in a song, we can keep time to-
dea - vour to shew that when - e - ver We join in a
ge - ther, And let us en - dea - vour to
song we can keep time to - ge - ther, And

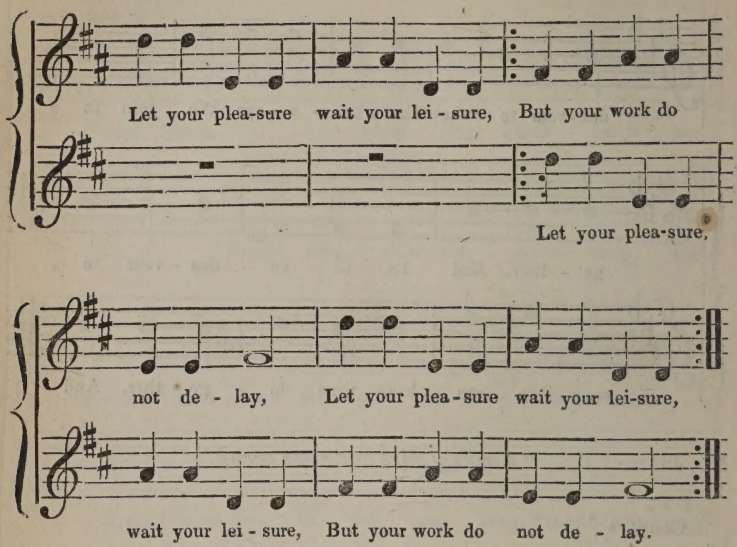
No. 11. "*Swiftly flies our time away.*"


Count 4
Swift - ly flies our time a - - way,
Swift - ly, swift-ly flies our time a - way, oh swift - ly,
Youth im - prove it while you may.
Youth im - prove the mo-ments while you may.

No. 12. "*Let your pleasure.*" (A Canon.)

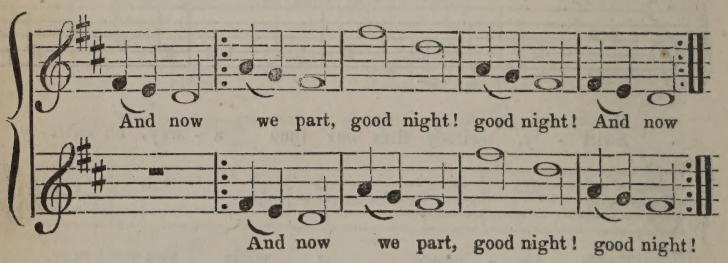
(From Musikälisches Schulgesangbuch.)

Count 4


Let your plea-sure wait your lei - sure, But your work do
Let your plea-sure,
not de - lay, Let your plea - sure wait your lei-sure,
wait your lei - sure, But your work do not de - lay.

No. 13. "*And now we part.*"

Count 4

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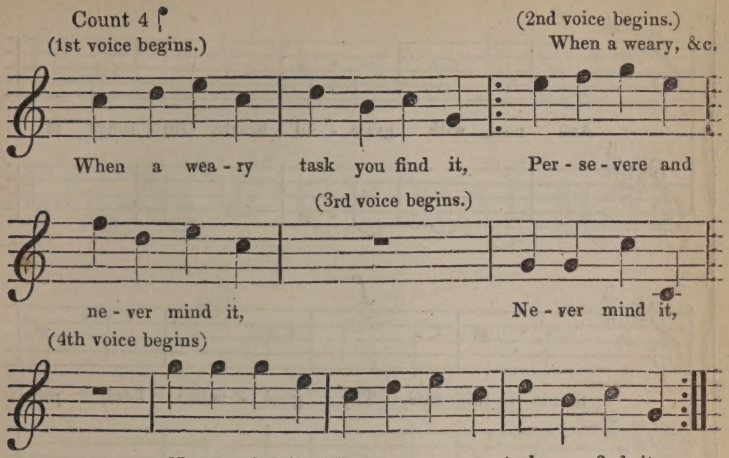
In singing the following canon, the pupils must be told to count silently 1, 2, 3, 4, in the bars where they have to rest. This canon is intended to be sung in four parts, and therefore when the pupils have learnt the air and time, they should arrange themselves in four divisions, so that the four parts may be sustained. The bars where the 2nd, 3rd, and 4th voices should come in are marked.

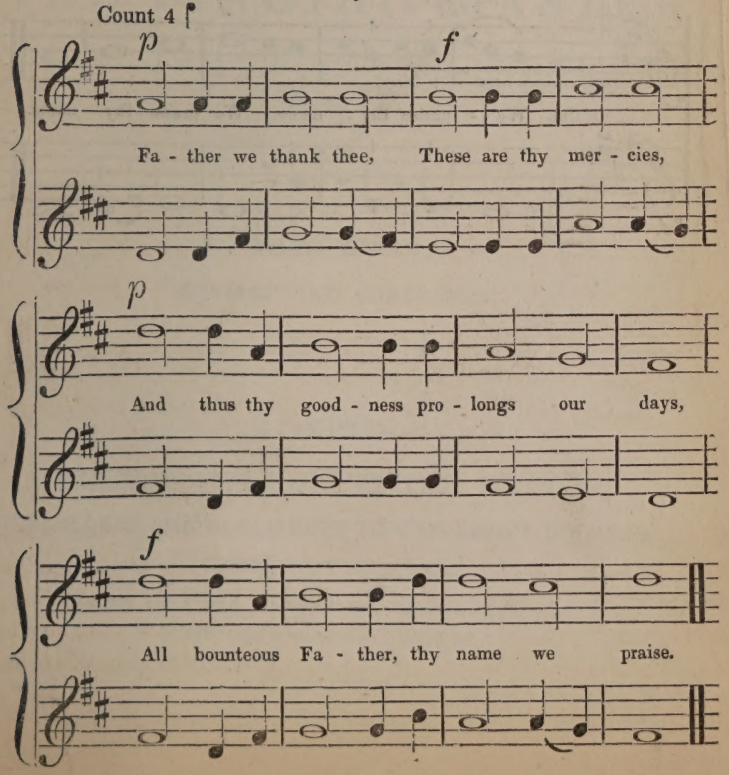
No. 14.

"*When a weary task you find it.*" (A Canon.)

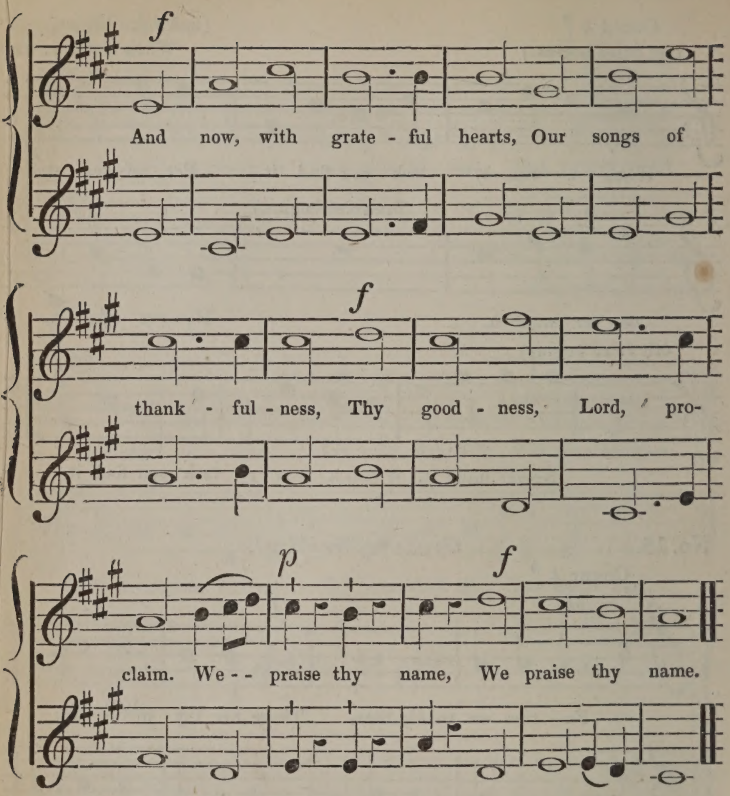
(From Musikalisches Schulgesangbuch.)


Count 4
(1st voice begins.)
(2nd voice begins.)
When a weary, &c.
When a wea - ry task you find it, Per - se - vere and
(3rd voice begins.)
ne - ver mind it, Ne - ver mind it,
(4th voice begins)
Ne-ver mind it, When a wea - ry task you find it,

No. 15. *Grace before Meat.*


Count 4
p
f
Fa - ther we thank thee, These are thy mer - cies,
p
And thus thy good - ness pro - longs our days,
f
All bounteous Fa - ther, thy name we praise.

No. 16. *Grace after Meat.*


f
And now, with grate - ful hearts, Our songs of
f
thank - ful - ness, Thy good - ness, Lord, pro-
p
f
claim. We - - praise thy name, We praise thy name.

# RUDIMENTS

OF THE

# SCIENCE OF HARMONY,

OR

## THOROUGH BASS.

## THE SINGING MASTER,

## No. II.

Second Edition;

REVISED AND CORRECTED.

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AND JOHN CUMMING, DUBLIN.

—

MDCCCXXXVIII.

# RUDIMENTS

OF THE

# SCIENCE OF HARMONY,

OR

## THOROUGH BASS.*

THE science of Harmony is not a study adapted for young children; but at the age of fifteen every youth evincing, by his love of music, a disposition to cultivate the art, ought to have some general knowledge of the principles of the science. Without this he will not be able to appreciate fully the merits of the finest compositions, nor to understand the meaning of much that he will meet with on the subject of music in works of general literature.

The following outline of the rudiments of harmony will not supersede more elaborate treatises, nor obviate the necessity of taking private lessons of a master, in the case of those who wish to write music professionally, but will perhaps suffice to convey (in an accessible form) as much information as is required by the great body of musical amateurs, and by those who merely wish to obtain the power of harmonising simple airs for their own amusement, or the gratification of children.

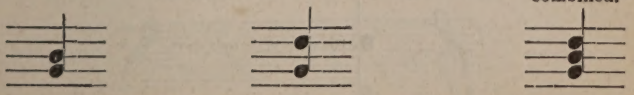
In schools the Teacher must exercise his own judgment as to what parts of the subject may be adapted for class teaching, and what must be left to individual application.

## OF CHORDS.

The theory of harmony is very simple, for however numerous, and diversified, the chords employed by a modern composer may appear, they all consist of, or may be considered as derived from, *thirds* and *fifths*.

Strictly speaking, there are but two perfect chords, or concords, in music,—*the third* and *the fifth*. They may be used separately, or combined, thus:—

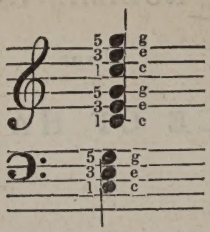
A Third. A Fifth. A Third and Fifth combined.



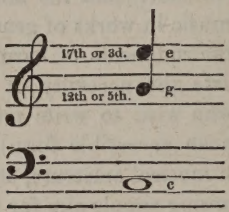
* The term 'Thorough Bass' is becoming obsolete. It originated in the use of figured basses, (explained page 90). To understand the nature of the chords belonging to every base note, and to know how to figure these chords was to have a *thorough* knowledge of basses, and of their harmonies. Hence the science of harmony itself was called 'thorough bass.'

The three notes of the third and fifth combined, form what is called *a Triad.*

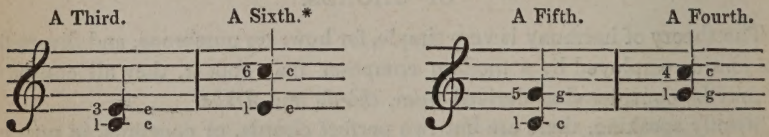
Music may be written in nine different parts for nine different voices, and yet all consist of thirds and fifths, as in the following example:—



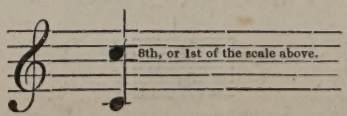

One of the most curious facts in the science is the tendency of every sound to generate its own third and fifth, or produce them of itself. If the student take an opportunity, when the room is perfectly still, to strike any one of the base notes of a piano, and at the same time place his ear close to the sounding board, he will distinctly hear two other sounds, fainter than the first, and considerably shriller. These are the twelfth and seventeenth, or the fifth and third in the two upper scales, thus,




The sounds thus generated, or self-produced, are called *harmonics*, and include a minor seventh, which may usually be distinguished, besides the third and fifth, by a good ear. *A sixth* is the same as a third, only inverted or turned upside down, and *a fourth* is the same as an inverted fifth; for example:—

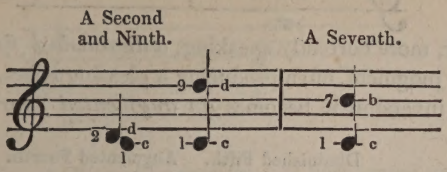



*An eighth* is not considered to form a chord when there are no intermediate notes, but is an unison with the first:—




* A minor sixth. The major third becomes by inversion a minor sixth, and a minor third by inversion a major sixth.

*The second and seventh* are not concords, but discords, which may be introduced occasionally for the sake of effect. *The ninth* is, of course, the same as a second:

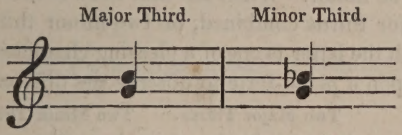



What is called the *common chord* consists simply of a perfect triad, or third and fifth combined, but it is generally written with the addition of the eighth.

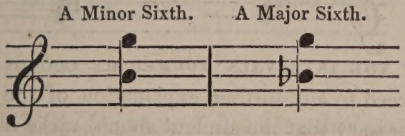
THE COMMON CHORD IN DIFFERENT KEYS.

MAJOR AND MINOR CHORDS.

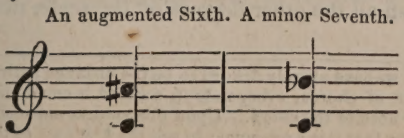
A third may be either *major* or *minor*, and in both cases the effect is considered equally perfect, although the minor third is, of course, only adapted for plaintive music.




The minor third becomes by inversion a *major sixth.*

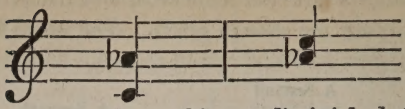



The augmented sixth is not considered a concord, but is one of the most pleasing discords employed in music. It contains the same number of tones and semitones as *a minor seventh*, although the two chords, or rather discords, are written differently.



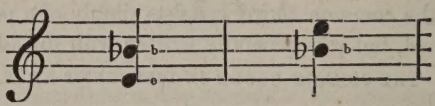

*A minor sixth* is considered as perfect a concord as a major sixth, because when inverted it becomes a major third.

Minor Sixth. Major Third.



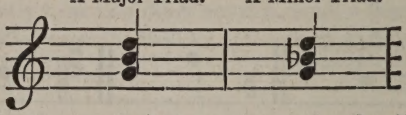
A minor fifth, or, more correctly speaking, *a diminished fifth*, although, when introduced with judgment, often producing a pleasing effect, is to be considered a discord. By inversion it becomes *an augmented fourth*, which is also a discord.

Diminished Fifth. Augmented Fourth.



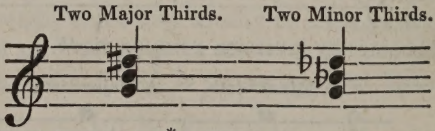
The third and fifth combined, we have said, form what is called a triad; but as the third may be major or minor, there are consequently *major* and *minor triads*.

A Major Triad. A Minor Triad.



Each of these triads forms a perfect consonant chord. The triad may be regarded as comprising not only a third and fifth, but also as consisting of two thirds; and it is a fact worth noting, that the two thirds in every perfect triad always consist of a major and a minor third. When the first third is major, the second must be minor. When the first third is minor, the second must be major. Two major thirds combined, or two minor thirds combined, produce a discord, although the latter is one of a pleasing character. The student should strike the notes upon a piano-forte to observe the difference of effect.

Two Major Thirds. Two Minor Thirds.

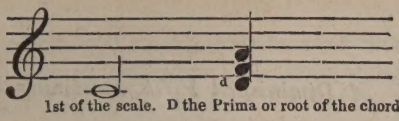


### NAMES OF THE INTERVALS* FORMED BY CHORDS AND DISCORDS.

Before we proceed to any further explanation of the nature of chords and discords, it is necessary that the student should make himself acquainted with the names of the intervals between each, and with their quantities, in reference to the tones and semitones they contain. Here let us recall to mind that the interval between B and C, and between E and F, is always a semitone, unless one or other of those notes be raised or depressed by a sharp or a flat; while the interval between all the other degrees of the scale, next to each other, is a whole tone.

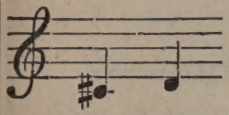
* The term *interval* we have already defined to be the distance between one note and another. In speaking, however, of chords, every note in a chord is commonly termed an interval, including even the first note of the chord. Upon this subject musicians differ. We follow the opinion of those who say that it is a misnomer to call the first note of the chord an interval. The term is derived from the Latin *intervallum*, a ditch, and the preposition *inter*, between. There can be no *inter* in reference to one object, as in reference to two objects. One o'clock, for example, is not an interval; but we may speak of the interval between one and two o'clock. Hence a *third* is an interval, because it includes two sounds, and the semitones between them; but not the first or root of the chord.

The first of every chord is called *the prima* or root, to distinguish it from the first of the scale, merely. Thus the first of the scale in the following instance is C, but the prima or root of the annexed chord is D.

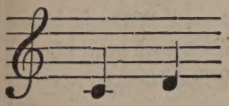



1st of the scale. D the Prima or root of the chord.

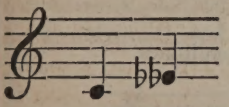
*A Chromatic semitone* or augmented unison, containing one semitone.



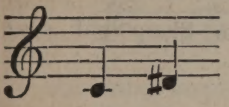
*A Diatonic Semitone,** or Minor Second, containing one semitone.



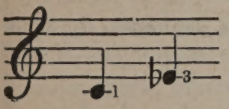
*A Major Second*, containing two semitones.



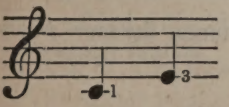
*A Diminished Third*, containing the same.



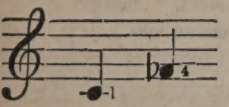
*An Augmented Second*, containing three semitones.



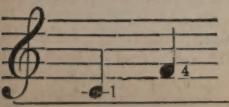

*A Minor Third*, containing three semitones.




*A Major Third*, containing four semitones.

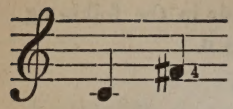



*A Diminished Fourth*, containing the same.

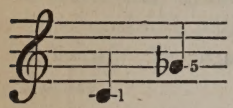



*A Perfect Fourth*, containing five semitones.

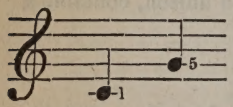
* When the semitone changes its place on the staff, it is called *diatonic;* when it arises from sharpening or flattening the same note, without changing its place, it is called *chromatic.*



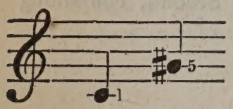
*An Augmented Fourth*, containing six semitones.



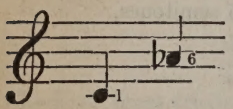
*A Diminished Fifth*, containing the same.



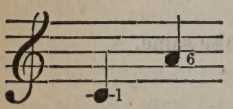
*A Perfect Fifth*, containing seven semitones.



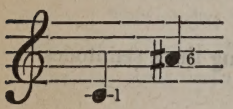
*An Augmented Fifth*, containing eight semitones.



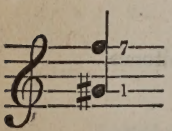
*A Minor Sixth*, containing the same.



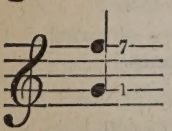
*A Major Sixth*, containing nine semitones.



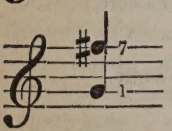
*An Augmented Sixth*, or Extreme Sharp Sixth, containing ten semitones.



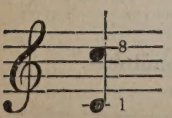
*A Diminished Seventh*, containing nine semitones, the same as a Major Sixth.



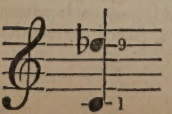
*A Minor Seventh*, containing ten semitones, the same as an Augmented Sixth.



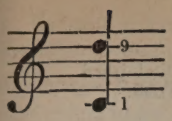
*A Major Seventh*, containing eleven semitones.



*The Octave*, containing twelve semitones.



*A Flat Ninth*, containing thirteen semitones.

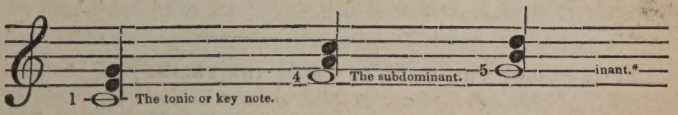



*A Major Ninth*, containing fourteen semitones.

The student should take great pains to understand thoroughly the nature of the above intervals and to remember their exact names. He should strike them upon the piano frequently, until he can tell the name of each without looking at the notes; and he should examine music written in different keys, to analyze the intervals between the lowest base note, and the uppermost note of the air. It is especially important to make himself well acquainted with the difference between a *minor seventh* and a *major seventh*, upon which much depends, in the science of harmony.

### OF THE HARMONY BELONGING TO MAJOR SCALES.

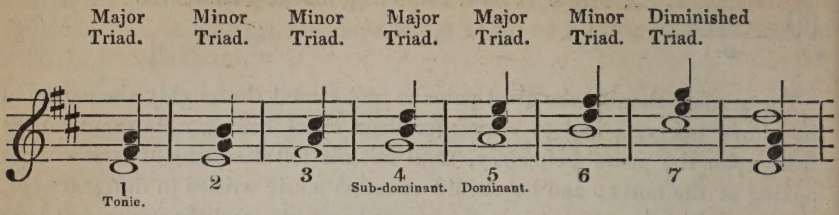
Every full perfect chord contains simply a third and a fifth; but the third and the fifth may be derived from different *roots*. Sometimes the first of the scale may be considered the root, sometimes the fifth, and sometimes another note. According to a system adopted very generally in England, there are but three roots, otherwise called *fundamental basses*. These roots are the *first*, the *fourth*, and the *fifth* of the scale, known by the names of *the tonic*, *the sub-dominant*, and *dominant*.




According, however, to the system of the Abbé Vogler (a very high authority, followed by most German writers), every note may be treated as a root, or fundamental base, from which a third and fifth may be derived. The harmony of the major scale, therefore, comprises the following triads, some of which have major thirds, others minor. The triad formed upon the seventh of the scale is called *a diminished triad;* it consists of two minor thirds, and is not a perfect chord, but a discord, which requires what is termed *resolution;* a term we shall hereafter explain.

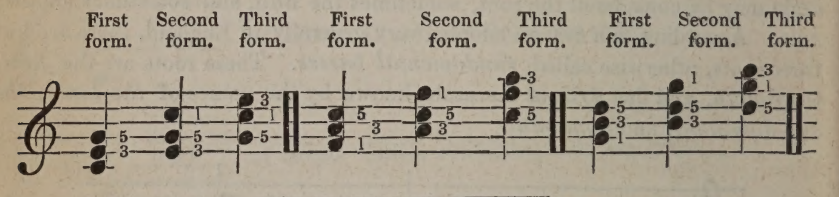
* The reason why the fifth of the scale was called the dominant is supposed to be because of its *predominance* in old church music.

The same in the key of D.




The reason it is necessary to regard every triad as derived from some root is, that when the three notes forming the triad change positions—the third becoming by inversion a sixth, the fifth a fourth, and the first an eighth—they still belong to the same chord, form essentially the same harmony, and are better understood by their original names, than they would be by sometimes calling the third a sixth and the fifth a fourth.

Every triad may be employed in three different forms, as in the following example.



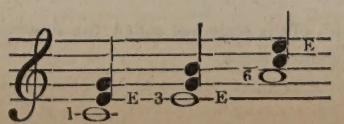

## OF THE MODE OF USING THE TRIAD.

Suppose the note to be harmonised is D, we must consider to what triad it belongs. If we are in the key of C, it will be found that D belongs to three different triads—namely, the triad on the second, the fifth, and the seventh of the scale.

We may take then for the accompanying chords, the two notes belonging to any one of the above triads; but if in one part of the harmony we take G, for a third part we must take B, because G and D belong only to *one* of the triads.

If to accompany D in one part we take F, then the third part may be either A or B, because, as will be seen above, the two notes F and D belong to *two* of the above triads, and either may therefore be used.

If the note to be harmonised be E, we shall find that, in the key of C, E also belongs to three different triads, derived from the first, the third, and the sixth of the scale, thus :—



In harmonising E, therefore, for two parts, we may take, if we please, B; but in consequence of taking B, if we wish to add a third part, we must then take G, because B only belongs to one of the above triads, and determines, therefore, the chord to be employed: G, B, and A, for instance, will not be found together in any of the above triads, and would produce a discord.

On examining the scale, it will be seen that *every note*, in a similar manner, *may be harmonised as belonging to three different triads.* The harmony, however, most frequently used, is that of the triads belonging to the tonic, the sub-dominant, and the dominant. Every note of the scale may be treated as belonging to one of these three chords, as in the following example; but to employ them exclusively would produce a monotonous effect.

THE SCALE

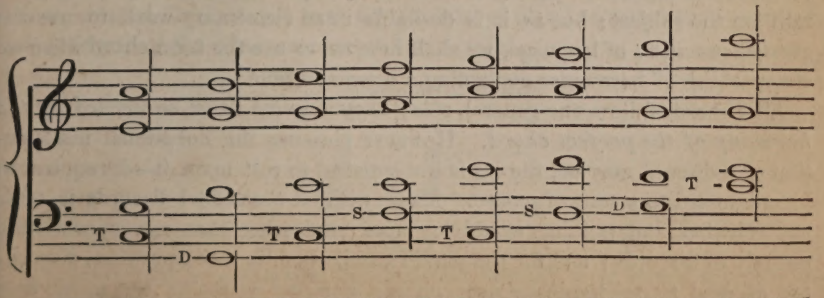
*Harmonised with the Tonic, Sub-dominant, and Dominant, in the base.*

In writing music in three parts, three different notes may, as we have explained, be employed; but if a fourth part be added, it must be done either by introducing a *dissonant* note for the sake of some particular effect, or by *doubling* one of the three notes. When one of the three notes is doubled, the note to be preferred is generally the first, or root of the chord, sometimes the fifth, and, but very seldom, the third.

Without using any dissonant notes, it is possible to harmonise the scale for four voices with the chords only of the tonic, sub-dominant, and dominant, and with their roots in the base. The scale may be harmonised much more effectively by employing, as well, other chords; but the student will find it a good exercise hereafter to harmonise the scale upon this principle, without having the following example before him.*

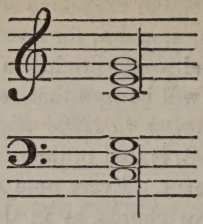
THE SCALE

*Harmonised for four voices, with the chords of the Tonic, Sub-dominant, and Dominant only, and their roots in the base.*

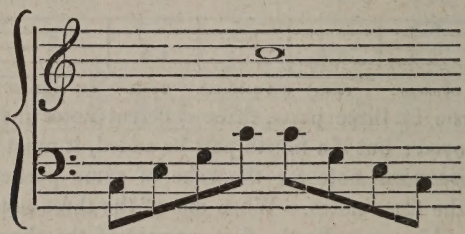



* Taking care to avoid consecutive fifths and octaves, to be hereafter explained.

The preceding is an instance of what is called *dispersed harmony*. Harmonies written in the following manner would be called *close harmonies*.



The example we have given of the scale harmonised may be taken as an illustration of what is termed harmony in *simple counterpoint*. Formerly, when notes were written without stems, they were called *points*, and to harmonise in simple counterpoint was to put point counter to, or against, point; that is to say, note against note. The same note may be harmonised with any number of notes belonging to the same chord, as in the following instance; but the harmony in that case would not, of course, be called simple counterpoint.



## OF DISCORDS.

It cannot be too often repeated, in order that the fact may be well impressed upon the mind, that every full perfect chord contains simply a third and a fifth. When any note is introduced not belonging to the triad, in its first, second, or third form, the chord is changed into a discord.

Discords are greatly used in music, because, in dwelling upon them occasionally, the sweetness of the perfect chord is more fully felt by contrast.

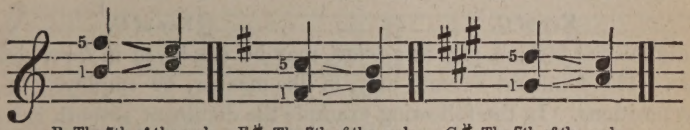
The term *chord* is a general term, which is often made to include *discords*, so that discords are frequently termed *chords* by musicians, in speaking generally on the subject; but as it is desirable in an elementary work to use the greatest precision of language, we shall here never use the term chord when we are speaking of harmonies containing a dissonant note.

All discords follow one general rule: *they require to be succeeded by the harmony of the perfect chord.* However pleasing the occasional introduction of a discord may be, the ear is not satisfied to rest upon it—it requires to be conducted to a state of repose. Music without occasional discords is tame and spiritless, but nothing would be more unpleasing than music consisting entirely of discords; and for the same reason, when, in a composition, discords are allowed to predominate over chords, however scientific the music may

be considered, it is bad in principle and in effect, and more especially so in vocal music.

The first discord we have to notice is that of *the diminished fifth*, in the triad on the seventh of the scale. Like every other discord, it must be followed by a perfect chord, and this is called *the resolution* of the discord. The dissonant note in this case is the fifth, called a diminished fifth, because, as an interval, it contains one semitone less than a perfect fifth. The manner in which it resolves is by *descending one degree* in the staff.

*Resolution of the diminished fifth in different keys.*



B, The 7th of the scale. F ♯, The 7th of the scale. G ♯, The 7th of the scale.

This example will serve to illustrate the rule which applies very generally, *excepting in minor keys*, to the *seventh of the scale.* The seventh of the scale in major keys requires to be followed by the eighth, from which it is but a semitone distant. If the student play through the scale of C till he comes to B, he will find that the ear would not be satisfied with resting there, nor with descending to A, but that the natural progression of the note is to C. So in harmony, when the seventh from the key note occurs in one of the under parts, it still requires to ascend to the eighth. Hence, in the above example, B, the seventh, ascends to C; F, the seventh, ascends to G; G, the seventh, ascends to A. The rule, however, excepting when accompanied by a diminished fifth, is not to be regarded as an invariable one. This tendency of the seventh to rise to the eighth occasions it to be called *the leading note* of the scale, because it leads on to the tonic or key note.

The *third* of the diminished triad is free to ascend or descend, and every other note of every other triad in the scale is free to ascend or descend, and is bound by no rule in that respect.

### OF THE DOMINANT SEVENTH.

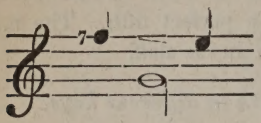
This discord, of which great use is made, is identically the same with the diminished triad, with the addition only of *a dominant base.* When the dominant is taken for the root, then the diminished fifth becomes a minor seventh, counting from the dominant, and is hence called

*A Dominant Seventh.*

It is important to notice that the dominant seventh is *a minor seventh*, and

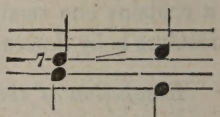
not *a major seventh*, like the seventh of the scale; or, in other words, a whole tone, and not a semitone, from the eighth. Were it the major seventh of the scale, it would be a leading note to the eighth; but as a minor seventh, it requires *to descend* to the sixth.

A Minor Seventh resolved.



Key of C.

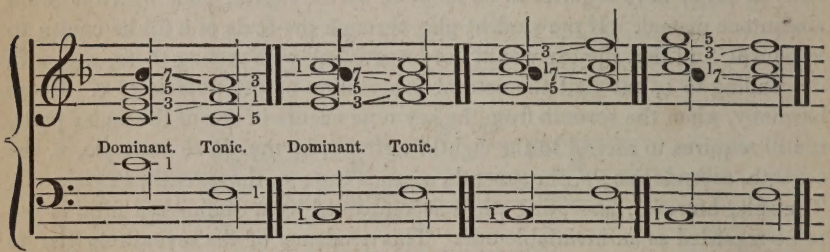
The Seventh of the scale resolved.



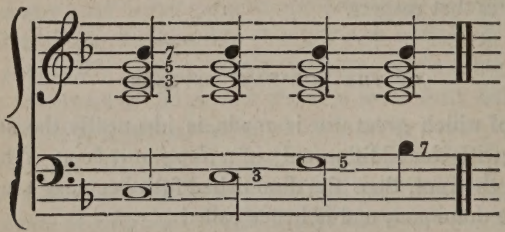
Key of C.

The diminished fifth, as part of a *triad*, may be employed in *three* different positions. The dominant seventh may, in like manner, be employed in *four* different positions. In the following example the dominant seventh is written as a crotchet, while the other notes are in minims, that it may be the more easily distinguished by the eye.

*The four positions of the Dominant Seventh, with its resolutions.*



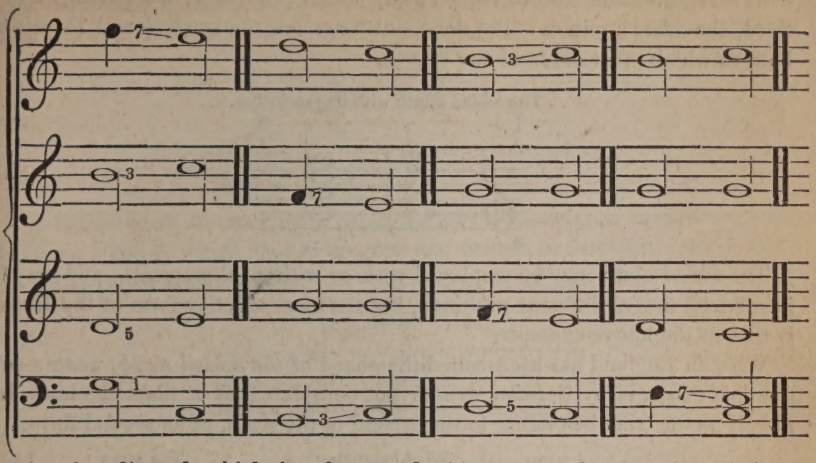

In this example the two roots of the dominant and tonic are placed in the base, but the third, fifth, or seventh may be placed in the base instead of the dominant root, if preferred. The discord of the dominant seventh is often played thus:—



This example should be played by the student on the piano, in order that he may learn to recognise the dissonant note which forms at once the diminished fifth and dominant seventh, whenever he hears it, without having the music before him.

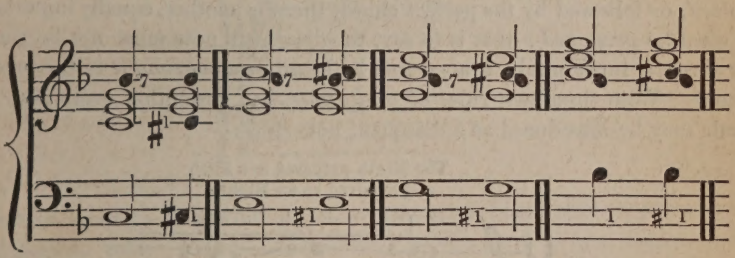
The following is an example of the dominant seventh, with its resolutions written in *score*. This is a term used to distinguish music, written with all the parts complete, from music written or printed with each part in a separate book.

*Dominant Seventh.*



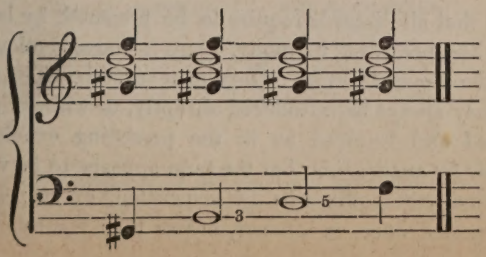
Another discord, which is often used with very good effect, is called *The Diminished Seventh.*—The discord of the *diminished* seventh differs only from the discord of the *dominant* seventh in this, that the intervals of the discord are diminished, or lessened, by raising the dominant root a semitone. The diminished seventh, however, only occurs in minor keys.

*The Dominant Seventh and Diminished Seventh.*



In each of the above positions of the diminished seventh, the original root C, being raised a semitone, becomes C ♯, the seventh of D minor.

The discords of the diminished seventh may be repeated in the same position in the treble with the third, fifth, and seventh in the base, as in the instances we gave of the dominant seventh. The following is an example of the diminished seventh, in the key of A minor.



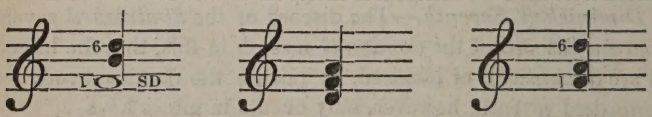
The discord called *the added ninth*, is formed by adding a third to the dominant seventh. The discord is then composed of two triads; one having a major third, the other a minor. The dissonant notes are *the seventh* and *the ninth*, both of which must *descend* one degree.

The added Ninth with its resolution.

The added ninth may be employed with or without the seventh, and may be introduced in five different positions, but the most effective form of the discord is that of the above example.

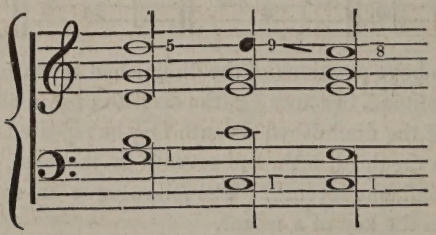
What in England has been called the chord of *the added sixth*, upon a subdominant root, is by German writers not considered as a distinct chord, but merely as the triad belonging to the second of the scale, in its second form.

The added Sixth. Triad belonging to the second of the scale. The same in its second form.



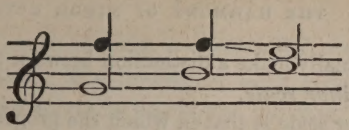

Besides the rule we have mentioned, that every discord requires to be *resolved*, or followed by the perfect chord, there is another, equally important;—it must be *prepared;* that is to say, the dissonant note must not be suddenly or abruptly introduced; it must first be heard as a *consonant* in the preceding chord. With these two rules of preparation and resolution every note of the scale may be introduced as a dissonant note thus:—

The Ninth prepared as a Fifth and resolved as an Eighth.

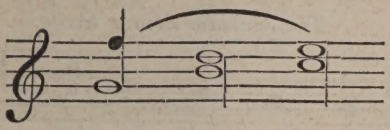



To the rule that all discords require to be prepared, by being first heard as consonants in the preceding harmony, there is one exception. The rule does not apply to the diminished fifth or dominant seventh. The note forming these dissonances may always be introduced abruptly, or without preparation. Discords prepared and resolved as in the preceding example are sometimes called *discords by suspension*, but the term appears to be wrongly used. By the best German writers, discords by suspension, or suspended discords, are only those repeated once, or oftener, before their resolution; the resolution

being, in this case, correctly described as suspended. In the following example, F, the dissonant note, is suspended in the second chord, and resolved in the third.



The following is an example of *interrupted resolution*, or resolution by retardation. The F, which should descend one degree, is first interrupted by D; but finally it descends upon E.

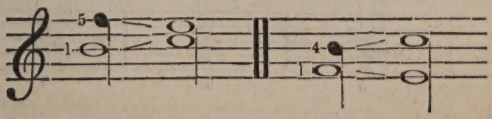


The peculiar effect of resolutions by retardation may be best studied in the works of Sebastian Bach.

When the diminished fifth or the dominant seventh occurs in two parts of the same chord, one may *ascend*, provided the other resolves by *descending*.

Discords arising out of what are called *augmented intervals* are an exception to the general rule. Instead of resolving by *descending* one degree on the staff, they resolve generally by *ascending* one degree. In Major keys the only augmented interval that can arise (without accidentals are introduced) is that of *the augmented fourth*, on *the fourth* of the scale. It is, as before stated, an inversion of the diminished fifth.

A diminished Fifth with its resolution. An augmented Fourth with its resolution.




The note forming the augmented fourth, it will be observed, is the seventh of the scale, or leading note, which is the reason it must, as a general rule, resolve by *ascending*.

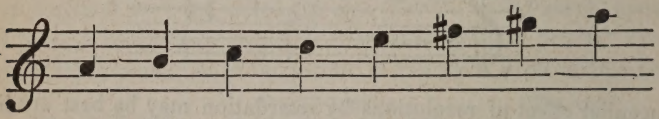
In Minor keys there are other augmented intervals, but before we notice them it will be necessary to speak of

### THE HARMONY OF MINOR KEYS.

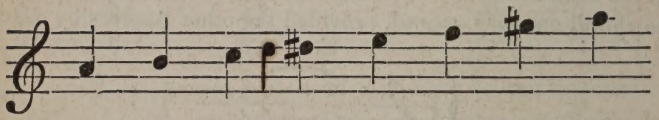
German writers usually make a distinction between the *melodic minor scale*, and the *harmonic minor scale*.

The *Melodic* minor scale is that in which the progression of the notes produces the most pleasing effect, ascending from the first to the eighth. The *harmonic* minor scale is that in which the notes are considered solely in reference to the chords belonging to them.

*The Melodic Minor Scale.*



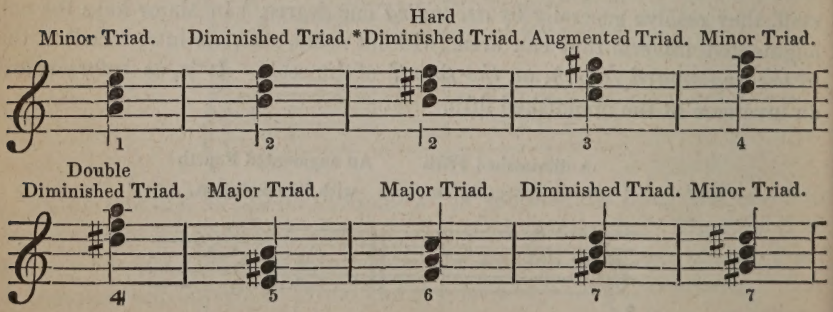
*The Harmonic Minor Scale.*



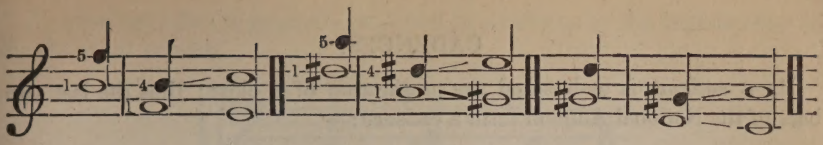
For the various reasons assigned for introducing D in the harmonic minor scale, and for not sharpening the F, we must refer the student to the works of the most learned writer on the subject of harmony—the Abbé Vogler. His system, although not generally known in this country, in Germany, the classic land of music, has a higher reputation than any other.

The harmonic scale, as above written, comprises the following chords :—

*Triads of the Harmonic Minor Scale.*

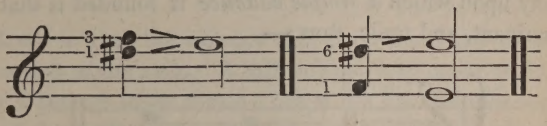



It will be seen that the above triads contain three diminished fifths, namely, one on the *second*, one on the *raised fourth*, and one on the *seventh* of the scale. These diminished fifths become, by inversion, augmented fourths, in which case they resolve by ascending, as in preceding instances.



The minor harmonic scale contains *a diminished third* upon D ♯, or the raised fourth of the scale. The diminished third becomes by inversion *an augmented sixth.* One resolves by ascending, the other by descending.*

Diminished Third resolved. Augmented Sixth resolved.

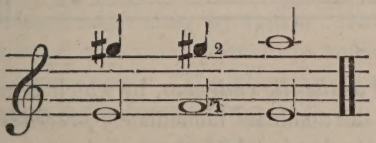


Minor keys also contain two *diminished sevenths*, one on the raised fourth, the other on the seventh of the scale. These become, by inversion, augmented seconds.

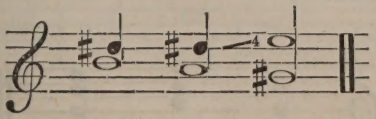
Diminished Seventh resolved. Augmented Second resolved. Diminished Seventh resolved. Augmented Second resolved.

No *diminished* interval requires preparation, but all *augmented* intervals must be prepared by the dissonant note being heard as a consonant in the preceding chord, and the preparation and resolution must be in the same scale and in *the same part:* the preparation must not be given to one voice, the dissonance to another, and the resolution to a third.

An augmented Second prepared and resolved..



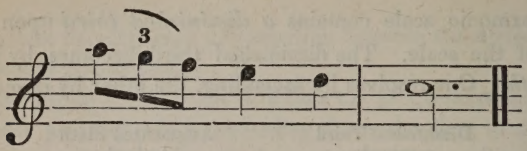
An augmented Fourth prepared and resolved.



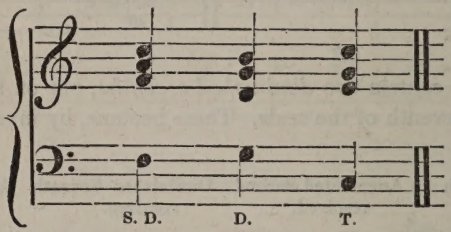
* This triad is termed by Callcott *the diatonic dissonant triad*, out of which, he says, arise *two altered triads*, one with the third flattened, the other with the third sharpened. These are here termed the *Hard diminished triad*, and the *Double diminished triad.*

## CADENCES.

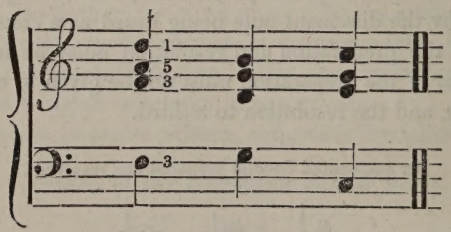
By *a cadence* is understood the preparation of a close; thus the last two bars of the National Anthem form a cadence:—




The harmony upon which *a simple cadence* is founded is that of the sub-dominant, dominant, and tonic, thus:—

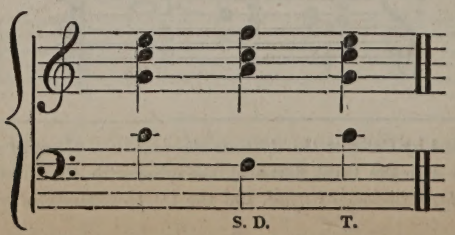



A better effect is, in most cases, produced by introducing the harmony of the second of the scale in the place of the sub-dominant, as in the following instance:—

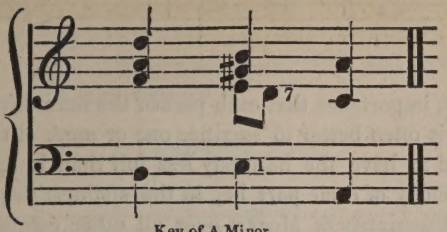



The above are called *authentic cadences*, by which term is meant, cadences in which the chord of the dominant immediately *precedes* that of the tonic.

*The plagal cadence* is that in which the tonic harmony is preceded by the chord of the sub-dominant.



An excellent effect is generally produced in a cadence by the introduction of the dominant seventh.




Key of A Minor.

*A half cadence* is when the cadence ends upon the chord of the dominant, instead of upon that of the tonic. A half cadence may occur at the termination of *a phrase*, or a passage in the music; but at the final termination of the composition the last chord should be always the tonic, and so contrived, if possible, that it should end with the full chord of three, five, eight, in its first form. When the third and fifth cannot both be introduced, the third should always be preferred to the fifth. There are many ways of varying a cadence, but to judge of these it is necessary to study the works of the best composers.

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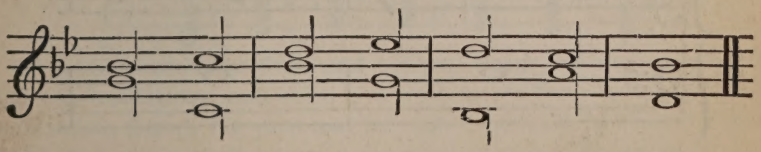
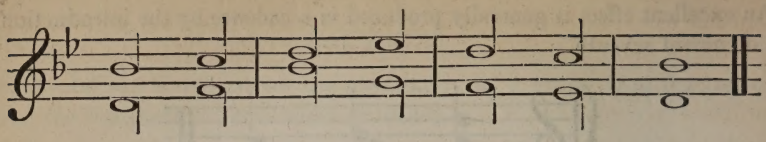
## PROGRESSION OF HARMONIES.

In harmonising it is not sufficient that every note in the second, or in the base, should be in accordance with the note above it in the air, but the *progression* of the parts must be considered. Not only the air, but every part, whether a second, third, or fourth, should have a melody of its own; the voice proceeding not by sudden skips, and abrupt transitions, but by easy intervals. In vocal music this is of the greatest importance—much more so indeed than in instrumental. The same progression of harmonies that may be easily performed upon the organ or piano, and which may seem satisfactory, will often appear forced and unnatural when sung by voices. Hence it has often happened that clever writers of organ and piano-forte music have utterly failed, when writing glee and choral music. The following is an instance (an extreme one) of a false progression in the second part.

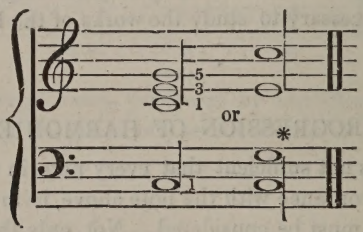


Although, in this example, there is not a note given to the second part which does not accord with the note above in the air, the effect produced by the sudden skips up and down to extreme parts of the staff, is as disagreeable as if every note were a dissonance. The second should be written after this manner:



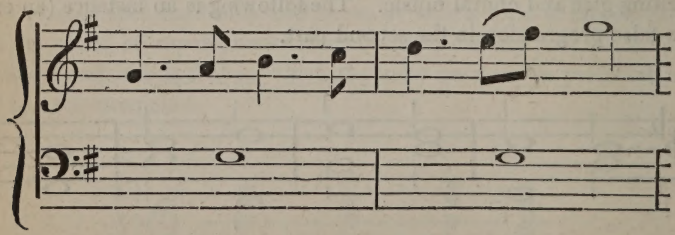
It is of so much importance that each part of the harmony should be written flowingly, that it is often better to sacrifice one or more of the intervals of the perfect chord, and to have the harmony less full than it might otherwise be, than to let the melody of each part be, in the slightest degree, broken or interrupted. The superiority of Mozart over all other composers consisted not so much in the richness of his harmonies as in the beauty of the melodies which were breathed into every part of his score, whether written for a second soprano or for a tenor violin.

Another rule to be observed is, that the *accented* parts of a composition, or the notes most dwelt upon, are the parts where the harmony should be the most perfect. The full chord is in its most perfect state in its first form, with the root in the base.




When the third is used as the lowest note, or the fifth, the effect is less perfect, and should be confined as much as possible to rapid movements, and not to what may be called the *resting places* of a composition.

There are some notes, especially in quick melodies, which do not require to be harmonised at all: these are the notes merely used for connecting the more important intervals together. They are termed *passing notes*—for instance,

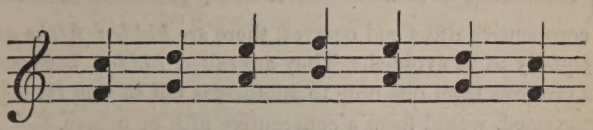


* If we follow nature closely, we should put the fifth next the root, as in the order of the self-generated sounds called *harmonics*. The fifth, however, without the third will be found to produce a less perfect harmony than the third without the fifth; but, when possible, both should be heard in the last chord.

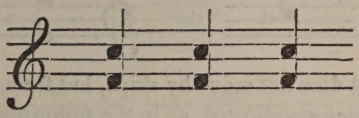
In this example the quavers are passing notes. Were they notes requiring to be dwelt upon, they could not be harmonised with G in the base.

Among the false progressions in harmony, or progressions condemned by musicians as producing a bad effect, are what are termed *consecutive fifths and octaves*. By these are to be understood fifths and octaves, ascending or descending in the scale consecutively.

*Consecutive Fifths.*

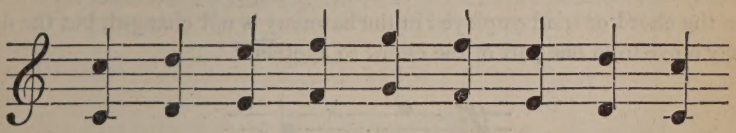


Consecutive thirds, fourths, sixths, and sevenths, are allowed, and often produce a very agreeable effect; but not consecutive fifths. The following are not considered consecutive fifths, but merely repetitions of the same chord.



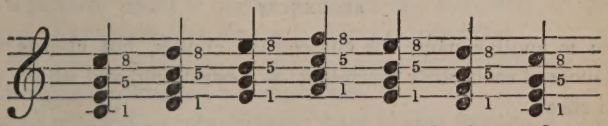
Consecutive octaves are only disallowed when the intermediate intervals of the chord are employed. The following would not be considered, in the objectionable sense, as consecutive octaves, but as an example of

*Unisons.*



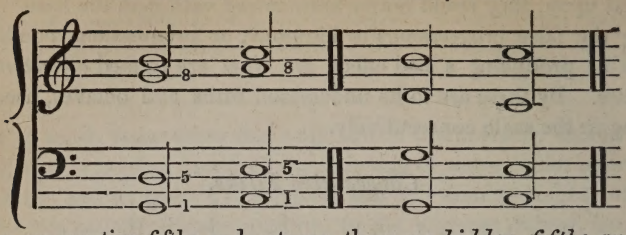
But if the intermediate parts of the chord were introduced, the octaves would be disallowed, as producing, with the consecutive fifths, bad harmony.

*Consecutive Fifths and Octaves.*



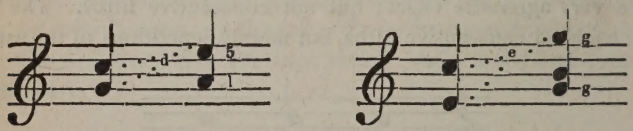

To avoid consecutive fifths and octaves, which the student will at first find very troublesome (and which give much more offence to some critics than more serious faults), the parts may be made to proceed by *contrary motion*. And indeed, without reference to consecutive fifths and octaves, when music is written in two, three, or more parts, they should not, as a general rule, move much together. If one or two of the parts ascend, a third should descend; and when one or more of the parts have a rapid flowing passage, a third should rest upon one long note.

Consecutive Fifths and Octaves. The same avoided by contrary motion.

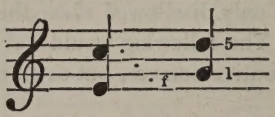


Besides consecutive fifths and octaves, there are *hidden fifths and octaves*, which are equally to be avoided. They are called *hidden* because one of the parts, in its progress from one note to another, is felt to sing *through* the note which, if expressed, would form a consecutive fifth or octave.

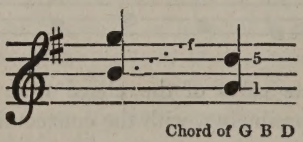
Hidden Fifth. Hidden Octave.



When the upper part does not move by skips, but from one degree to another, hidden fifths and octaves are allowed, as in the following instance:—



And even when the upper part does move by skips, hidden fifths are allowed, when the chord or triad employed in the harmony is not changed, but the notes merely move from one part of the chord to another.*

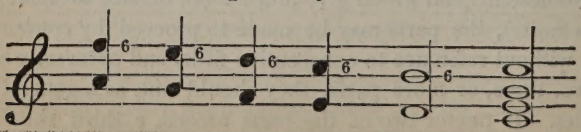


Chord of G B D

SEQUENCES.

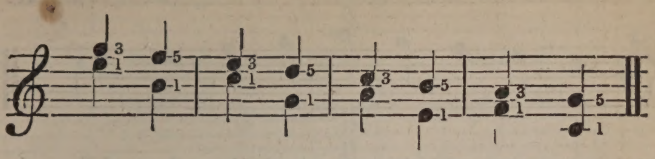
This term is another name for consecutive chords, but chords which are allowed to succeed each other ascending or descending, and which often produce a rich effect.

*A Sequence of Sixths.*

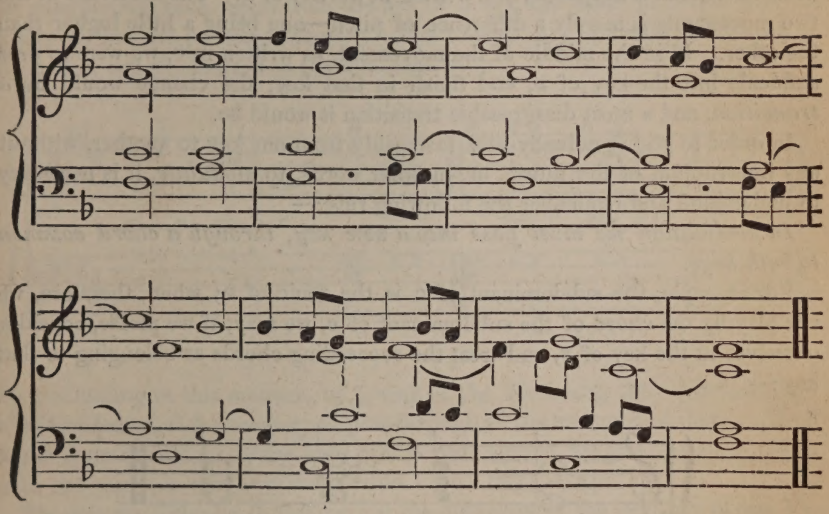


* Hidden fifths are generally allowed when the last fifth belongs to a *major* triad, but never when the harmony moves from a major to a *minor* triad.

It is a rule in sequences that they must preserve throughout the same intervals with which they commence. For example, if they commence with a third and a fifth, thirds and fifths must be continued throughout.



*A Sequence in four parts.*



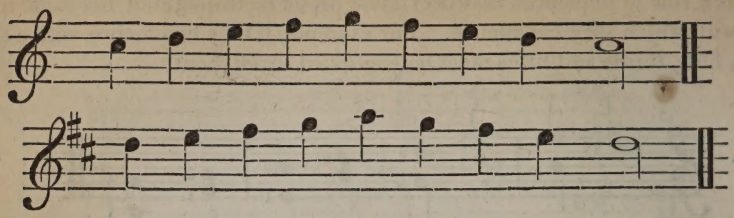
## MODULATION.

When music is removed from the key in which it may be written to another, and the whole of the notes are played or sung one or more degrees higher or lower than before, the change is called *a transposition.*

When a piece of music is played partly in one key, and we pass suddenly and abruptly to another, the change is called *a transition.*

When the music, beginning in one key, glides gracefully and insensibly into another, the change is called *a modulation.*

The art of modulating into different keys is very important, for the richest and most varied effects in harmony are produced by a change of keys. To pass suddenly from one key into another, without preparation, is only allowed when the object is to startle or to express the effect of surprise,—for, in ordinary cases, the abrupt transition is painful to the ear,—but a change of keys, produced by means of modulation, is extremely pleasing; it enables the composer to give all the effect of novelty, even to the repetition of the same movement. The following is an example of *transposition.*

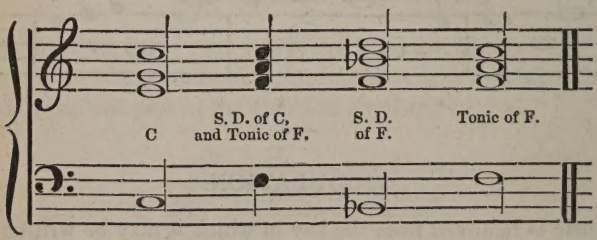


We have here a movement written first in the key of C, and the same movement afterwards *transposed*, and written in the key of D. The difference of the two movements is merely a difference of pitch—one being a little higher than the other. If in the middle of the movement, as written in C, we were to pass suddenly into the key of D, and finish in that key, the change would be *a transition*, and a most disagreeable transition it would be.

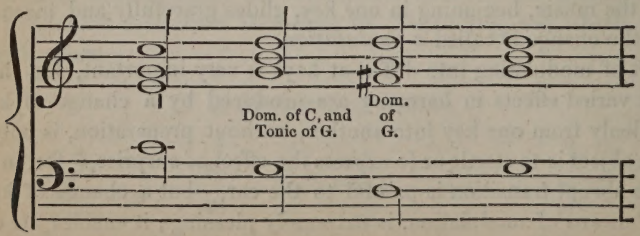
In order to glide gradually and insensibly from one key to another, without any interruption of the music, or, in other words, to *modulate*, it is necessary to understand and remember the following rule:—

*In modulation we must pass into a new key, through a chord common to both keys.*

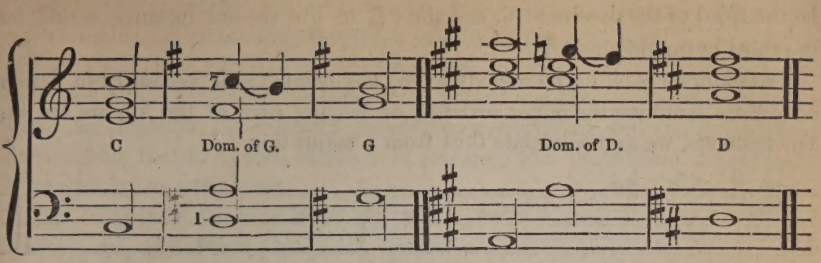
For example, the subdominant of C is the tonic of F; when, therefore, we are playing the chord of the subdominant of C, we may, if we please, consider ourselves in the key of F, and treat the succeeding chords as belonging to that key:—



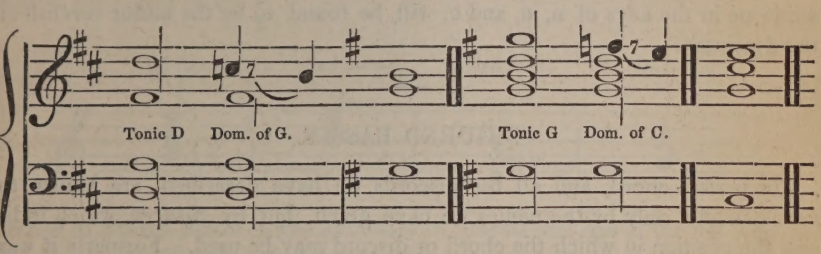

The dominant of C is also the tonic of G, and therefore, when we are in the chord of the dominant, we may treat all the succeeding chords as belonging to the key of G.




Another rule for modulation is, that *we may pass into a new key, through the dominant chord belonging to it*, generally with the dominant seventh.



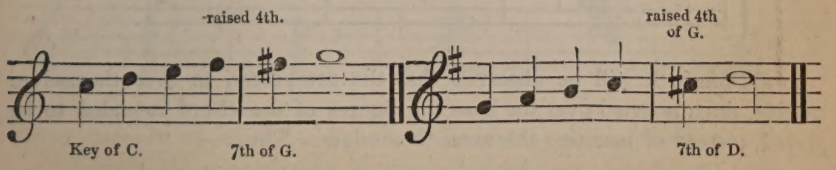

In modulating back again from the key of D to C the same principle may be followed, but the process is shorter. The tonic D may be treated as the dominant of G, and the tonic G as the dominant of C.




In modulating in this manner, by means of the dominant, into different keys above or below, it is necessary to pass through all the intermediate keys. Thus to get from C with no sharp, into E with four sharps, we must pass through G with one sharp, D with two sharps, and A with three sharps.

There is no difficulty in finding out the dominant of the next key *above*, because *the dominant root of the next key is always the next note, ascending, to the tonic of the key we are in.* For instance, in the first of the two modulations we have given, D, *the dominant of* G, which is the next key to C upwards, *is the next note to* C; and A, *the dominant of* D, which is the next key to G, *is the next note to* G.

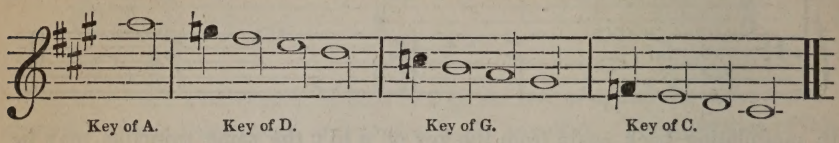
When we are not harmonising, but require *the melody* to modulate from one key to another, it is done, with respect to the keys above, by raising the fourth of the key a semitone, which then becomes *a leading note* to the tonic of the next key; the tonic being the next note. The raised fourth of every major key is to be regarded as the major seventh of the next key.




This corresponds with the rule that in modulation we pass through the dominant of the next key. For the F ♯ in the first instance, if harmonised, would

be the third of the dominant D, and the C ♯ in the second instance would be the third of the dominant A.

To modulate back in the melody to the key *below*, it is necessary to flatten or lower a semitone the major seventh, or leading note of the key we are in. For instance, we may modulate thus from A major to C.




Here again the same rule applies, that it is necessary in modulating to pass through the chord of the dominant. For, in harmonising, the note lowered a semitone in the keys of D, G, and C, will be found to be the minor seventh of the dominant.

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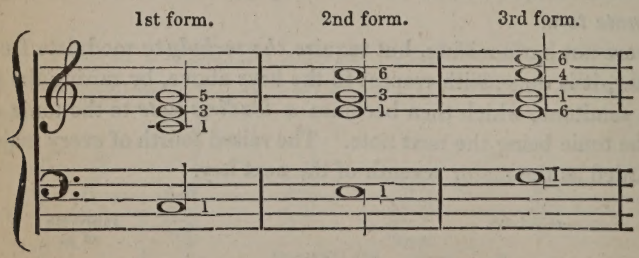
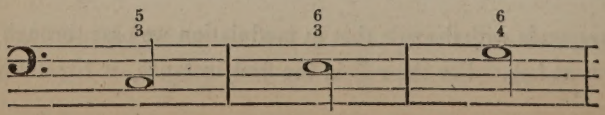
## FIGURED BASSES.

The perfect chord, and all the discords we have described, are known to musicians not only by the names we have given, but by *figures*, which indicate the position in which the chord or discord may be used. Formerly it was customary not to treat a chord as derived from but one root, which might or might not be in the base, but to consider the base note always as the root, whatever that note might be. Thus, while the perfect Triad in its first form was called, rightly enough, the chord of $\frac{5}{3}$, in its second form, although essentially the same chord, it was called the chord of the sixth or $\frac{6}{3}$, and in its third form the chord of the $\frac{6}{4}$; the intervals being, in these cases, always counted from the base note.

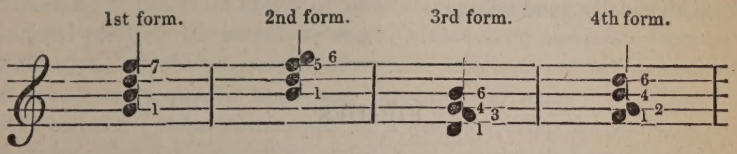



In old music it will be observed that the composers, to save themselves trouble, often inserted over the base the figures of the chord intended to be played, instead of inserting the notes themselves. Thus:—

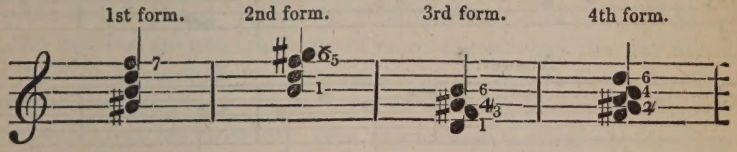


These figures mean that the chords to be played are those given in the preceding example, and which may be played either by the left hand, or right hand, or both; but this practice of writing is now very properly discontinued, and the notes of the full chord designed to be played are always inserted upon the staff. As, however, the different chords and discords are still known by names derived from the old figured basses, it is necessary that the student should make himself familiar with them.

The discord of the dominant seventh in its first form is called generally by the same name, and in figured basses is marked simply by a 7. In its second form it is called the chord of $\frac{6}{5}$; in its third the chord of $\frac{6}{4}$ in its fourth the chord of the $\frac{6}{4}$ $\frac{6}{2}$




When in figured basses it was necessary to indicate that one of the notes should be raised a semitone, it was done by drawing a line through the figure referring to that note, thus—6. In other cases, when the same note was to be depressed, a flat, or a natural, was placed against the figure. The four forms of the diminished seventh are written thus:— $\frac{7}{5}$ $\frac{6}{4}$ $\frac{6}{3}$ $\frac{6}{4}$ $\frac{6}{2}$




The discord of the added ninth is called, in its different forms, $\frac{9}{7}$ $\frac{7}{6}$ $\frac{6}{5}$ $\frac{6}{4}$ $\frac{7}{6}$ $\frac{7,5,}{3}$ $\frac{4,}{3}$ $\frac{3,}{2}$ $\frac{4}{2}$

Other discords, of which we have not thought it necessary to give examples, are known in the same manner, by names derived from their figured basses.

## DOUBLE COUNTERPOINT.

In harmonising an air it is usual to treat it as the principal melody of the composition; and, to keep it higher than the rest. The highest part will always predominate over every other, and, therefore, none of the notes given to the second, third, or fourth voices, should rise above the first, unless it be intended that the melody of their part should, for the time, take the lead. In most collections of psalm tunes harmonised for four voices, the parts are so written that the tenor and counter *appear* above the air; but the air in these collections is intended to be sung by *treble* voices, and the other parts by the voices of men, in which case the air would still be the uppermost part.*

By *double counterpoint* musicans mean harmonising an air in such a manner that it may sometimes be given to the base, and sometimes to the tenor, and yet produce an equally good effect.

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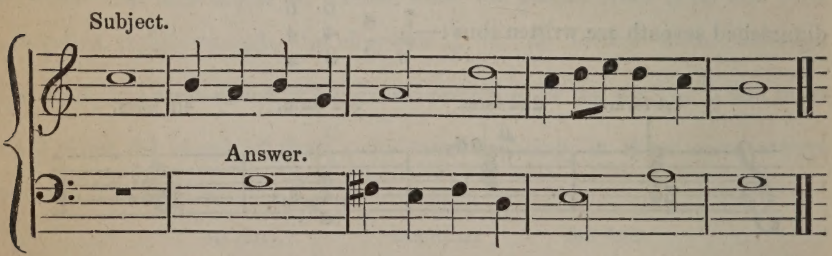
## FUGUES.

*A fugue* is that kind of composition in which the second or third part imitates the first, by following it at a certain distance, but *starting upon the dominant* or fifth of the scale, instead of the key note. The air which leads off is called *the subject;* that which follows in the base is called *the answer.*




The greatest fugue writer the world ever produced was Sebastian Bach, who was contemporary with Handel.

*A canon* is a species of fugue: the different parts follow and imitate each

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* Ignorance of this rule is one of the reasons why congregational singing often produces an unpleasing effect, especially when there is not a majority of female singers in the Church or Chapel. A clerk leads the air while the tenor and counter tenor voices sing their parts a third and fifth above him. Hence the air has the grumbling effect of a base, while the inversion of the chord, contrary to the design of the composer, sometimes produces consecutive fifths and octaves.

In Germany, *Chorales*, a word which answers very nearly to *psalm tunes harmonised*, instead of being written for one treble voice, with an alto for a second, and a tenor and base, are written for two treble voices, with a tenor and base. The four parts thus equally divided between male and female singers, produce a much better effect.

other, but the answer is not required to be founded on the dominant. *The endless canon* is one in which the same parts repeat *ad libitum*.

## PEDAL HARMONIES.

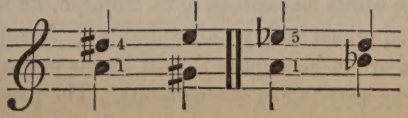
These are peculiar to organ music. *The pedal note* is a long note, generally, but not invariably, the dominant, which is sustained sometimes through a considerable number of bars, in which a variety of chords and discords are played, into each of which the pedal note enters as a component part.

## THE ENHARMONIC SCALE.

According to the strict theory of musical progression A♯ is not always to be considered precisely the same note as B♭, although on the piano-forte there is no difference. In the progression of sounds, a delicate ear will detect, besides semi or half tones, quarter tones, and three-quarter tones. And hence arises what is called the *enharmonic scale*, or a scale including the minutest possible gradations of sound—gradations which may be expressed on the violin by a first-rate artist, but not on the piano-forte, and which cannot even be correctly written with the present system of musical notation. The enharmonic scale is therefore of little or no practical use.

Out of this fact, however,—that in a musical progression the ear requires to proceed (although generally without being conscious of it) sometimes by quarter tones (it is said by even smaller intervals), and three-quarter tones, instead of by semitones, arises the impossibility of tuning perfectly a keyed instrument like the piano-forte or organ. In tuning, it is found that when all the fifths are perfect, the octaves are not, which are of more consequence than the fifths. To tune the octaves correctly it is necessary in some cases to flatten the fifths, or leave them comparatively out of tune; hence the organ and piano-forte are termed *imperfect instruments*. The imperfection is called *the woolf*, and its distribution among different notes little used, so that the defect may be the least observable, is called *the temperament*.

*The enharmonic change* is when, without altering the pitch of the key note, we change it from a key written with sharps to one written with flats, or *vice versâ*. It is, in fact, merely a different mode of writing the same sounds, the key of G♭ being for all practical purposes the same as that of F♯; but the rules of harmony require that when an interval is changed enharmonically it must frequently be followed by a different chord to that which would otherwise have been employed. Thus an augmented fourth changed enharmonically becomes a diminished fifth. The one would have ascended, the other must descend.

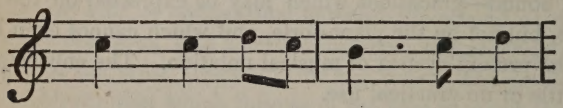


## OF THE CONSTRUCTION OF MELODIES.

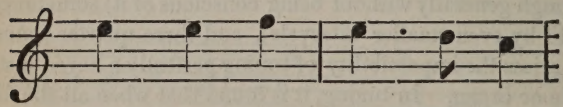
Melody ranks before harmony. A good melody will please whether harmonised or not; but a piece of harmony, however scientific, if the air be indifferent, is rarely listened to with much pleasure. A bad melody may be greatly improved by being harmonised, but the perfection of the art is when good melodies and good harmonies are blended together. A person who has no talent for writing original and beautiful melodies, can never make a great composer, however great may be his knowledge of the science of harmony. Hence every lover of music should study the construction of melodies—a branch of the subject generally too much neglected. Their construction is much more artificial than would at first be supposed. The principal features of a melody are, *the subject*, consisting of a number of short *phrases* and a *cadence*. *A phrase*, sometimes called a *Cæsure* and *Figure*, is a passage seldom extending through more than two or three bars, containing a musical thought or idea which may be imitated, varied, and changed at the will of the composer.

The National Anthem contains five phrases and two cadences; each phrase occupying but two bars.

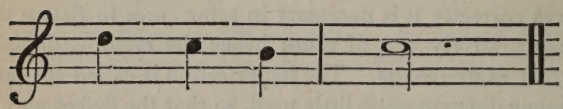
First phrase.



Second phrase, or variation of the first.



Cadence.



The same thought is again taken up and varied in three different ways, in the second part of the tune, concluding finally with another cadence. To compose good melodies, however, it is not sufficient to string musical phrases together, however scientifically. Good music must be written upon the same principle as good poetry. The heart must be made to speak. Poetry that consists of words or phrases, that appeals to no kindred feeling, or that awakens no strong emotion, is always of an inferior character; and so it is with music. A good composer will give himself up to the inspiration of his feelings. If writing music to words expressive of affliction, he will endeavour to feel like one afflicted. If the words he expressive of triumph, he will endeavour to call up in his mind the emotions of joy and exultation. According to his ability to do this (and it is an art to be acquired), will be his power of producing works such as are commonly ascribed to genius alone. The passions will always find utterance; but the passionless cannot express the language of the passions.

*Rhythm* in music is the same thing as *metre* in poetry. In a poem one line contains a certain number of syllables or feet, and it is necessary the next line, or one not very far from it, should contain the same number of syllables or feet. So in music. One phrase containing a certain number of bars, requires to be answered by another containing the same number of bars; and, as in poetry, there are different kinds of metres—sometimes called long metre, short metre, common metre, &c., so in music there are different kinds of rhythms, to understand which it is necessary to study the works of different composers.

### APPLICATION OF THE FOREGOING RULES.

The musical student who is able to afford the expense of private instruction, under an eminent master, will not require, in an elementary work, any practical directions how to proceed, for every master has a system of his own, which he will of course expect his pupils to follow; but to the humbler class among the lovers of music, and those who cannot afford to devote so much time to the study as is often spent over a tedious, progressive series of lessons (and for such especially we write), we would recommend the following course.

First, he should endeavour thoroughly to understand the principles we have attempted to explain, relative to the science; then let him take a simple air, like that of the National Anthem, and, with the assistance of a piano, endeavour to harmonise it for two equal voices. In so doing he will discover that the chief intervals to be employed are thirds and sixths, but he must find out by his ear alone, when a sixth will produce a better effect than a third, and when a third should be used as *a tenth*. The choice of a third, sixth, or tenth, or of any other consonant interval, must always depend upon the progression of the air: there is no rule that can be laid down on the subject. When he has written his second, he should look it carefully through to see that he has not introduced any consecutive fifths or octaves, and then get some person to sing it with him. If the effect be such as to please his unscientific friends, he has made one step, which will encourage him to persevere, and in subsequent efforts he will find himself rapidly improve. When he has learned to harmonise tolerably well for two voices, he should take the same airs and harmonise them for three, and afterwards for four and five voices; and not till he is somewhat expert in doing so should he attempt any original composition. With respect to them, he should commence in the same manner, first with trying to write simple airs, such as might give pleasure to childhood, then with simple duets; and never attempt, until he has gained considerable knowledge by practice, the higher order of compositions, lest he be discouraged by a failure, which, at the beginning of his career, would be inevitable. If he wish to write good vocal music, for three or four voices, without instrumental accompaniments, he should study the compositions of Webbe, who must be placed at the head of English glee* writers. Next to Webbe, Callcott. Both these writers were eminent for their skill in that peculiar description of music in which England has neither been excelled, nor equalled, by any nation in the world.

* The old madrigals also should be studied, many of which are very beautiful. A madrigal is a peculiar kind of chorus, written usually in six parts, without accompaniment. Glees are usually written for three or four voices only, the parts not intended to be doubled, or sung as choruses.

The professional musician will find it of great importance to learn to write music without the assistance of the piano—an art which most great composers have attained. This is not to be done by simply studying the rules of harmony, but by cultivating the memory of sounds, so that the effect of different intervals may be heard, *in the mind's ear*, the moment they are seen on paper. To acquire this power the young composer should begin by attempting to write down from memory different airs, and correcting them afterwards with the piano or some other instrument. He should then procure a person to play to him the seconds or basses of the same airs, and write them down also, depending only upon his ear; having no copy before him. Then the same airs played with their full chords. In this manner he will learn gradually to commit his musical ideas to paper as readily and as correctly as he would put thoughts into words; but the art is not to be attained without considerable practice. Beethoven wrote many of his later works after he had become wholly deaf; but he could not have done so, had he not first learned to retain the memory of the sounds he had once, and oftentimes heard.

We shall conclude this brief outline of the rudiments of harmony, by an extract from the ablest paper* that has yet appeared on the subject, written upon the article "Music" in the last edition (the edition of 1837), in the "Encyclopedia Britannica."

"To attempt to make any one a composer of music by means only of dry treatises upon intervals and chords, is just as absurd as to attempt to make a poet by means of Bysshe's 'Art of Poetry,' or other books of the kind. Genius, and observation, and a careful study of the best models, are really the only things which can ever make a good poet, or a good painter, or a good composer of music. The aid of a skilful master will be of great importance, if he be not wrapped up in a theory. And in the absence of a master, two or three of the best modern treatises on the subject, such as Reicha's and Cherubini's, may help the student to understand the construction of those models of composition which he ought to have constantly before him. But there is nothing so useless as spending whole years in the vain study of what is called thorough base, although it is still considered by too many persons as comprehending the whole art and science of music.

"In the works of the greatest composers are found many passages of excellent effect, though prohibited by the rules of the theorists. Such being the case, we would again earnestly urge the student to form an extensive acquaintance with the best models of the art, rather than to trust to any theories on the subject. He ought never to give up his reason and his judgment to any theoretical authorities. If he do, he will become timid and uncertain—whatever he meets with different from what his dry rules have taught him will perplex and terrify him. His energies will be paralyzed, and he will be incapable of producing any thing but cold, feeble, and formal music. He ought to keep in view that in music nothing is out of rule except what offends the ear, the taste, and the judgment, but that he must not attempt to imitate the freedom and bold effects of the greatest masters, until he has acquired great knowledge and command of his materials."

* Since writing the above, the article referred to, written by Mr. Graham, has been published in a separate form.

# FIRST CLASS TUNE-BOOK,

CONTAINING

A SELECTION OF SIMPLE AND PLEASING AIRS ARRANGED, WITH SUITABLE WORDS,

FOR

## YOUNG CHILDREN.

# THE SINGING MASTER,

## No. III.,

ADAPTED FOR

JUNIOR CLASSES, INFANT SCHOOLS, AND GENERALLY FOR CHILDREN UNDER TEN YEARS OF AGE, WHETHER AT SCHOOL, OR AT HOME.

Third Edition;

REVISED AND CORRECTED.

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1838.

# THE FIRST CLASS TUNE-BOOK.

CONTENTS.

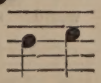

| No. | | Page |
|---|---|---|
| 1. | Twinkle, twinkle, little star | 100 |
| 2. | Welcome to school | 102 |
| 3. | Come and see how happily | 104 |
| 4. | Perseverance, or try again | 106 |
| 5. | Improve the passing hours | 108 |
| 6. | Multiplication table.—First part | 110 |
| 7. | Ditto. Second part. | 111 |
| 8. | The pence table | 112 |
| 9. | The days of the months | 113 |
| 10. | Procrastination | 113 |
| 11. | The peace maker | 114 |
| 12. | We all love one another | 116 |
| 13. | We 'll go to our places | 117 |
| 14. | How the wind is blowing | 118 |
| 15. | Early to bed, and early to rise | 119 |
| 16. | Over the water from England to France | 120 |
| 17. | The nursery jest | 122 |
| 18. | School is begun | 123 |
| 19. | The alphabet | 123 |
| 20. | Tit for tat | 124 |
| 21. | Hot cross buns | 125 |
| 22. | Play hours | 126 |
| 23. | The kind heart | 128 |
| 24. | Come let us sing | 130 |
| 25. | The chatterbox | 131 |
| 26. | The linnet | 132 |
| 27. | The harmonious blackbird | 134 |
| 28. | The praise of spring | 136 |
| 29. | The sluggard | 138 |
| 30. | Neatness and cleanliness | 140 |
| 31. | Work away | 141 |
| 32. | Time for rest | 142 |
| 33. | Good night | 143 |


THE following airs may all be sung as songs without the accompanying parts, or they may be sung with the second part only, omitting the third, or base.

The seconds will not be found too difficult to be acquired by any child of seven years of age, accustomed to sing in classes, but it will be necessary to teach both the air and the seconds separately, before singing them together, as children when attempting to sing both parts, without knowing either perfectly, are apt to pass from one into the other.

The base, when not written expressly for an instrument, may be sung by the schoolmaster, or by the father, or elder brother in a family. In some cases the third vocal part, although written in the base clef (for the convenience of piano-forte players), may be taken by boys or girls of fourteen. When, however, the third part, if sung by a treble voice, would rise above the air, it is intended solely for a base voice.

To perform the airs upon the piano-forte, children should be directed to play from the top and bottom staves, paying little or no attention to the middle staff, by which they might be confused.

In singing, to pitch the notes B and C with the help only of a flute, the teacher must first play the upper B or C,  and then fall an octave with the voice.

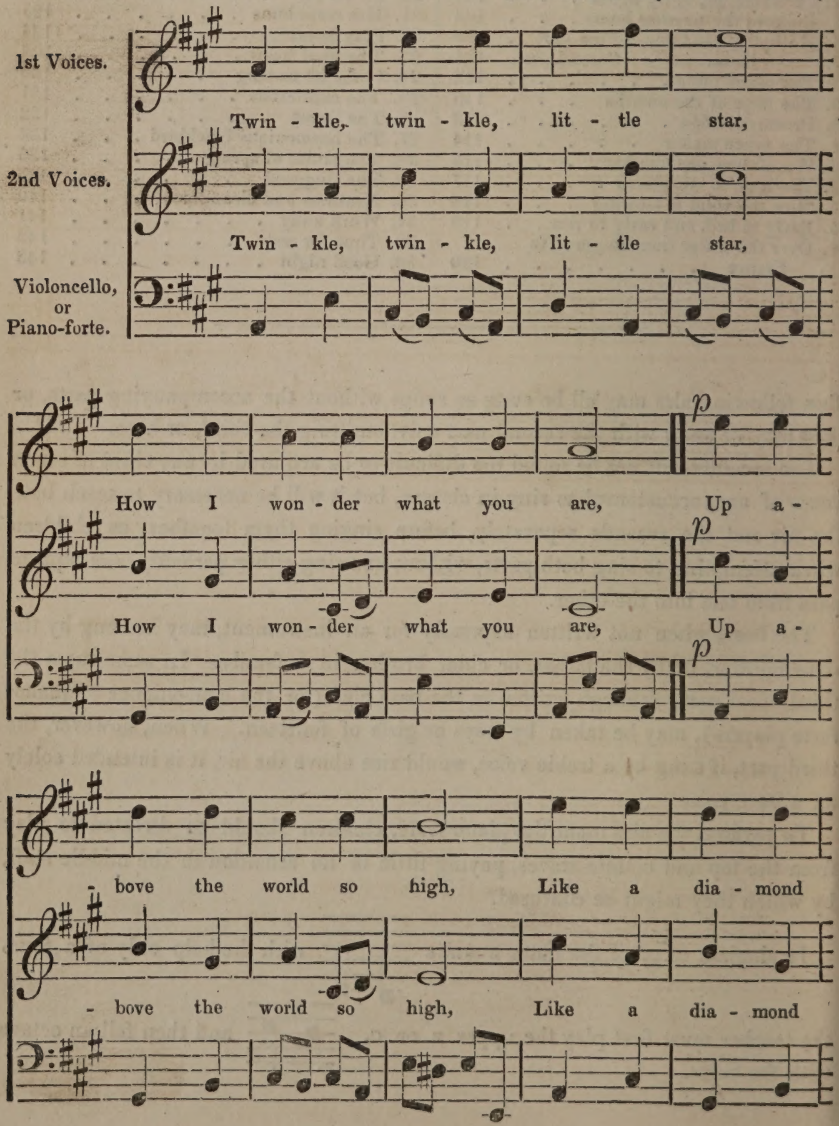
THE

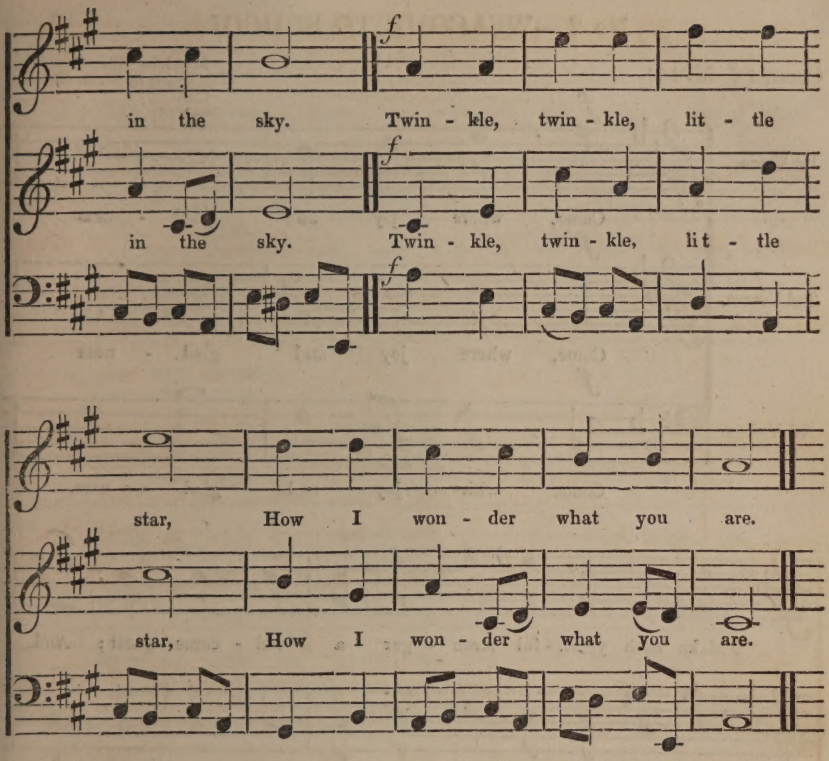
# FIRST CLASS TUNE BOOK.

## No. 1.—TWINKLE, TWINKLE, LITTLE STAR.

Count 2 ♩ Metronome 104.

'Ah vous dirai-je.'
The words from 'Rhymes from the Nursery.'


1st Voices.
Twin - kle, twin - kle, lit - tle star,
2nd Voices.
Twin - kle, twin - kle, lit - tle star,
Violoncello, or Piano-forte.
How I won - der what you are, Up a -
p
How I won - der what you are, Up a -
p
p
- bove the world so high, Like a dia - mond
- bove the world so high, Like a dia - mond


in the sky. Twin - kle, twin - kle, lit - tle
in the sky. Twin - kle, twin - kle, lit - tle
star, How I won - der what you are.
star, How I won - der what you are.

2.

When the blazing sun is gone,
When he nothing shines upon,
Then you show your little light,
Twinkle, twinkle, all the night.
Twinkle, twinkle, little star,
How I wonder what you are.

3.

Then the traveller in the dark,
Thanks you for your tiny spark;
He *could* not see which way to go,
If you did not twinkle so.
Twinkle, twinkle, little star,
How I wonder what you are.

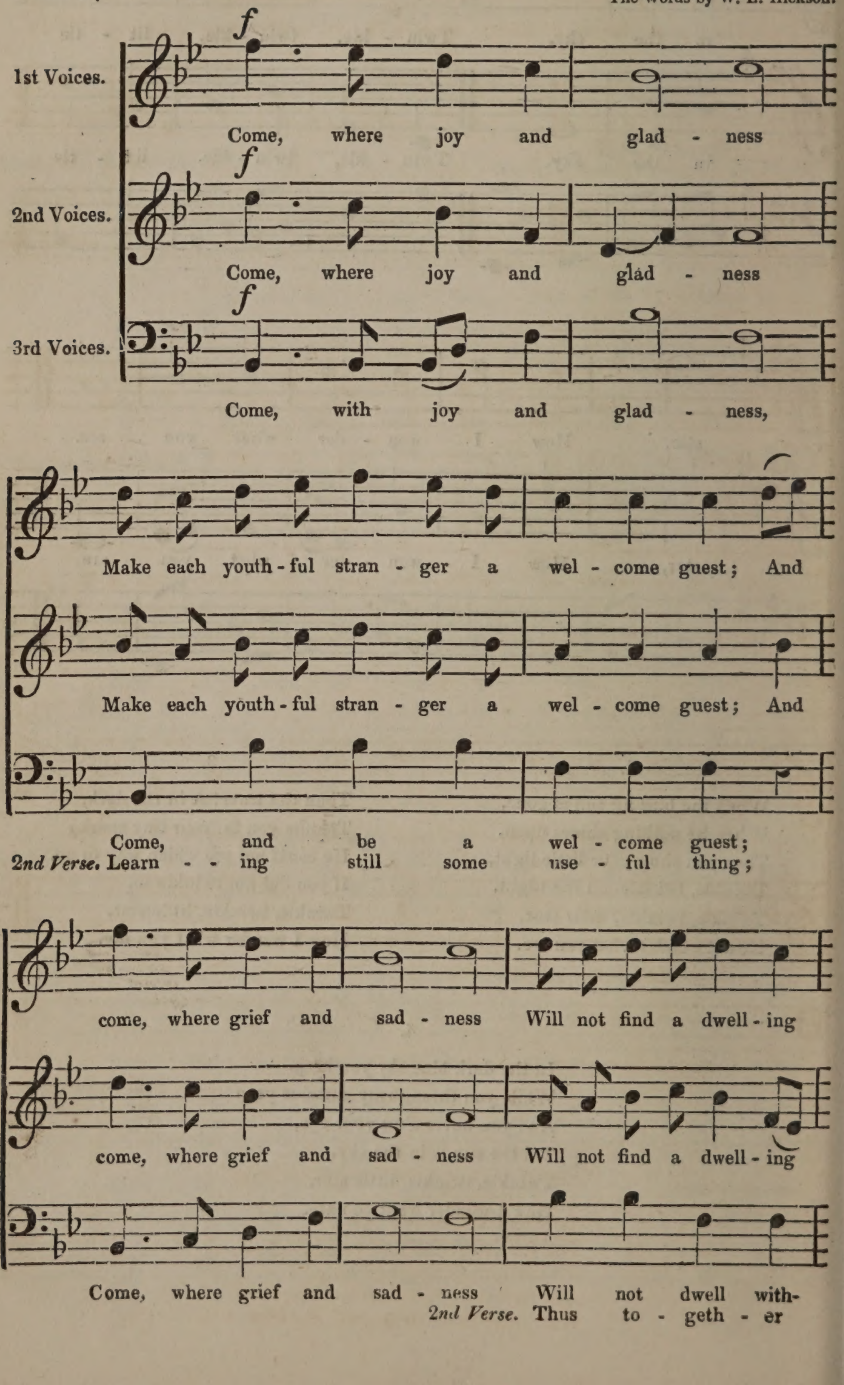
4.

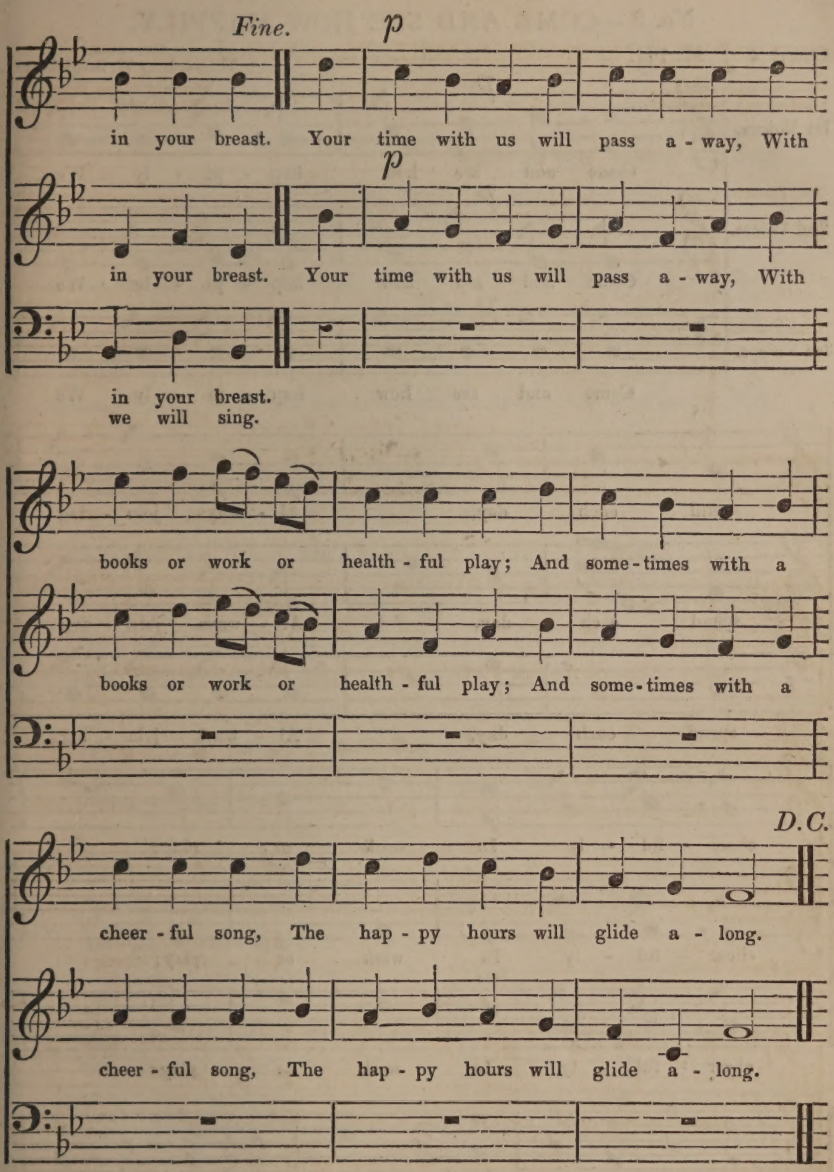
In the dark blue sky you keep,
While you through my curtains peep
And you never shut your eye,
Till the sun is in the sky.
Twinkle, twinkle, little star,
How I wonder what you are.

## No. 2.—WELCOME TO SCHOOL.

Count 4 | M. 104.

March in 'Blue Beard.'
The Words by W. E. Hickson.


1st Voices.
f
Come, where joy and glad - ness
2nd Voices.
f
Come, where joy and glad - ness
3rd Voices.
f
Come, with joy and glad - ness,
Make each youth - ful stran - ger a wel - come guest; And
Make each youth - ful stran - ger a wel - come guest; And
Come, and be a wel - come guest;
2nd Verse. Learn - - ing still some use - ful thing;
come, where grief and sad - ness Will not find a dwell - ing
come, where grief and sad - ness Will not find a dwell - ing
Come, where grief and sad - ness Will not dwell with-
2nd Verse. Thus to - geth - er


Fine.
p
in your breast. Your time with us will pass a - way, With
p
in your breast. Your time with us will pass a - way, With
in your breast.
we will sing.
books or work or health - ful play; And some - times with a
books or work or health - ful play; And some - times with a
D.C.
cheer - ful song, The hap - py hours will glide a - long.
cheer - ful song, The hap - py hours will glide a - long.

2.

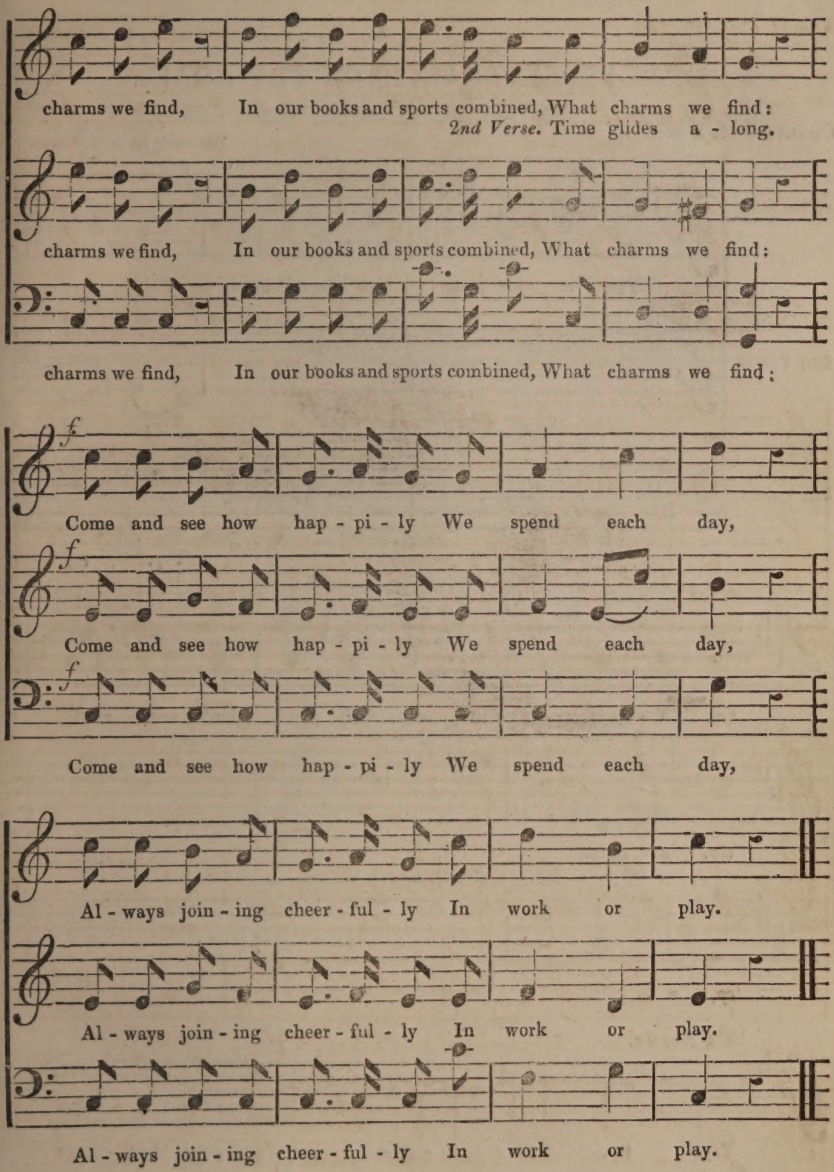
Thus, our days employing,
We are always learning some useful thing;
And, these pursuits enjoying,
Merrily together we will sing.
Tho' in our sports we take delight;
We also love to read and write;
And those who teach us, too, we prize,
Who strive to make us good and wise.

## No. 3.—COME AND SEE HOW HAPPILY.

Count 4 ♪ M. 144.

Stevenson.
The words by W. E. Hickson.

1st Voices.
2nd Voices.
3rd Voices.
p
Come and see how hap - pi - ly We
spend each day, Al - ways join - ing
f
cheer - ful - ly In work or play;
In our books and sports com - bined, Ma - ny are the


charms we find, In our books and sports combined, What charms we find:
2nd Verse. Time glides a - long.
charms we find, In our books and sports combined, What charms we find:
charms we find, In our books and sports combined, What charms we find;
f
Come and see how hap - pi - ly We spend each day,
f
Come and see how hap - pi - ly We spend each day,
f
Come and see how hap - pi - ly We spend each day,
Al - ways join - ing cheer - ful - ly In work or play.
Al - ways join - ing cheer - ful - ly In work or play.
Al - ways join - ing cheer - ful - ly In work or play.

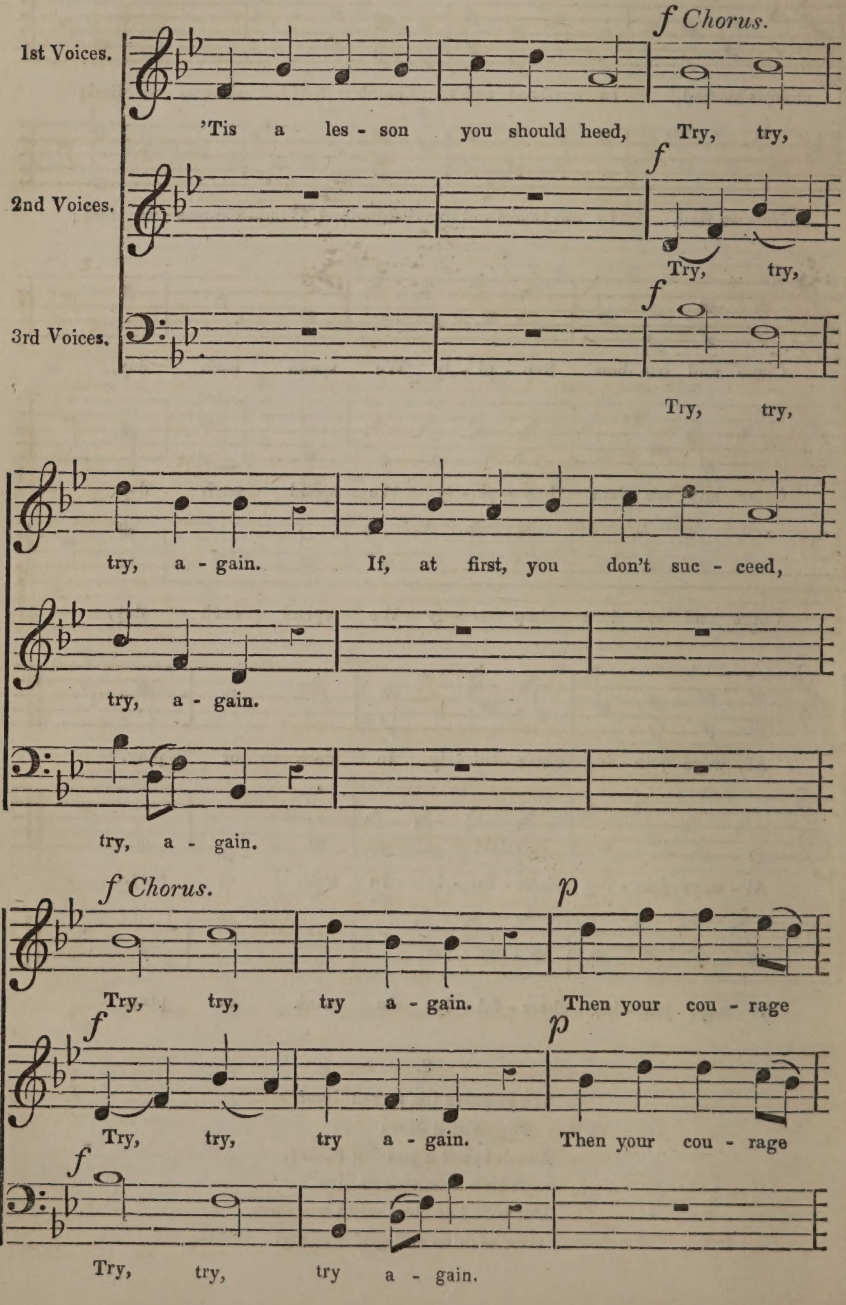
2.

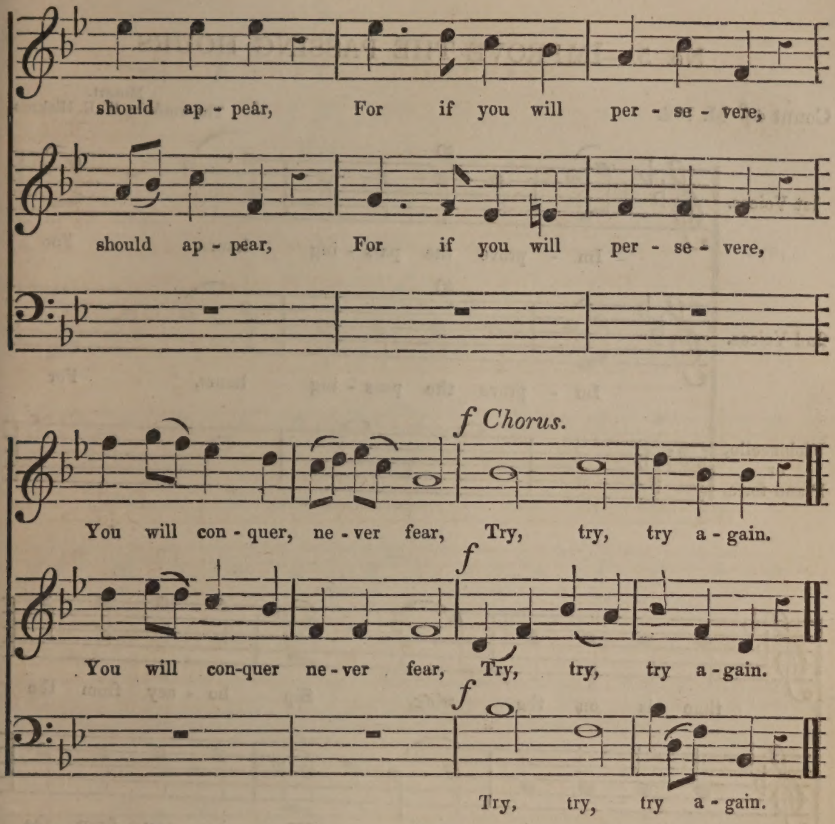
We improve the present hour,
For swift it flies:
Youth is but a passing flower,
Which blooms, and dies.
But with harmless mirth and song,
Time with us still glides along.

## No. 4.—PERSEVERANCE, OR TRY AGAIN.

Count 4 | M. 160.

'Duncan Gray.'
The words by W. E. Hickson.




should ap - pear, For if you will per - se - vere,
should ap - pear, For if you will per - se - vere,
f Chorus.
You will con - quer, ne - ver fear, Try, try, try a - gain.
f
You will con-quer ne - ver fear, Try, try, try a - gain.
f
Try, try, try a - gain.

2.

Once, or twice, though you should fail,
Try again.
If you would at last prevail,
Try again.
If we strive, 'tis no disgrace,
Though we may not win the race;
What should you do in that case?
Try again.

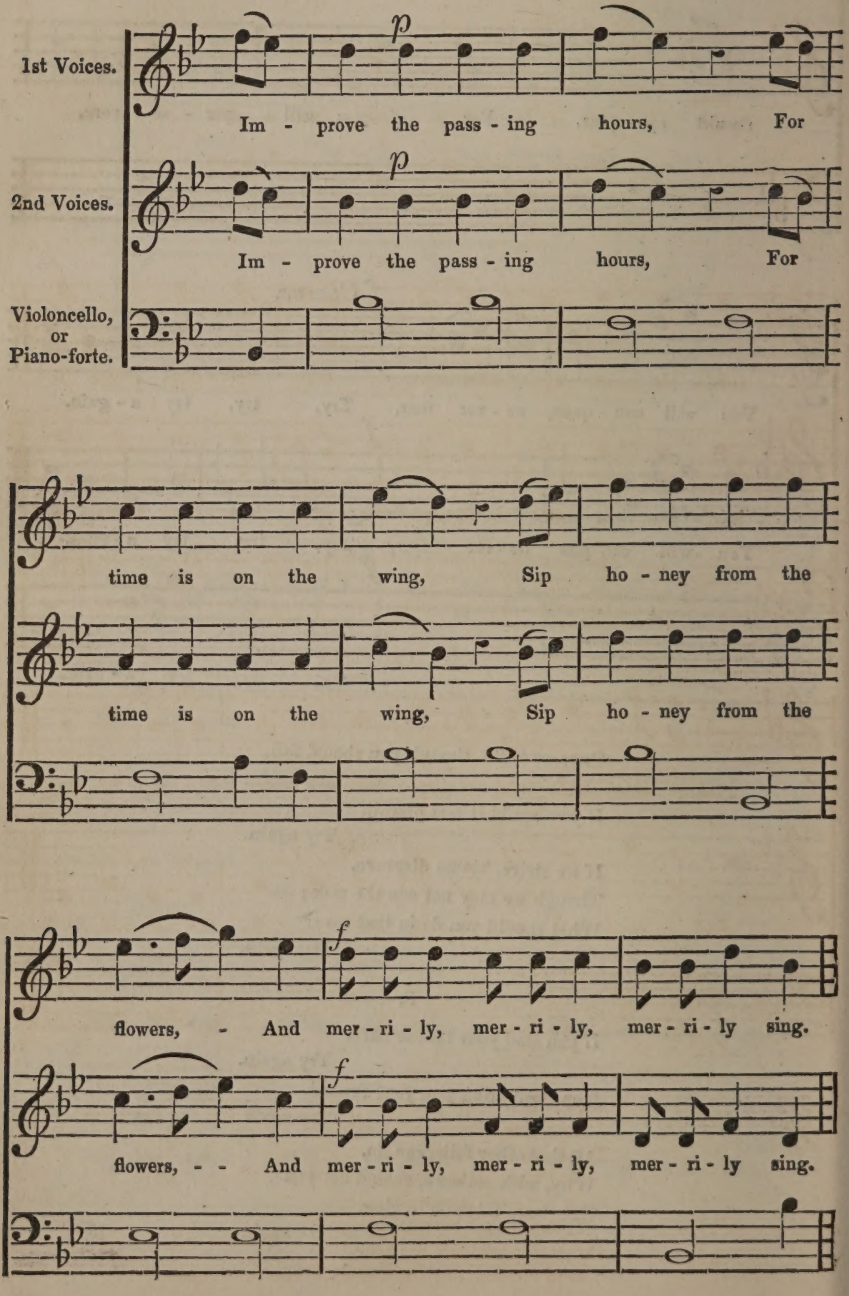
3.

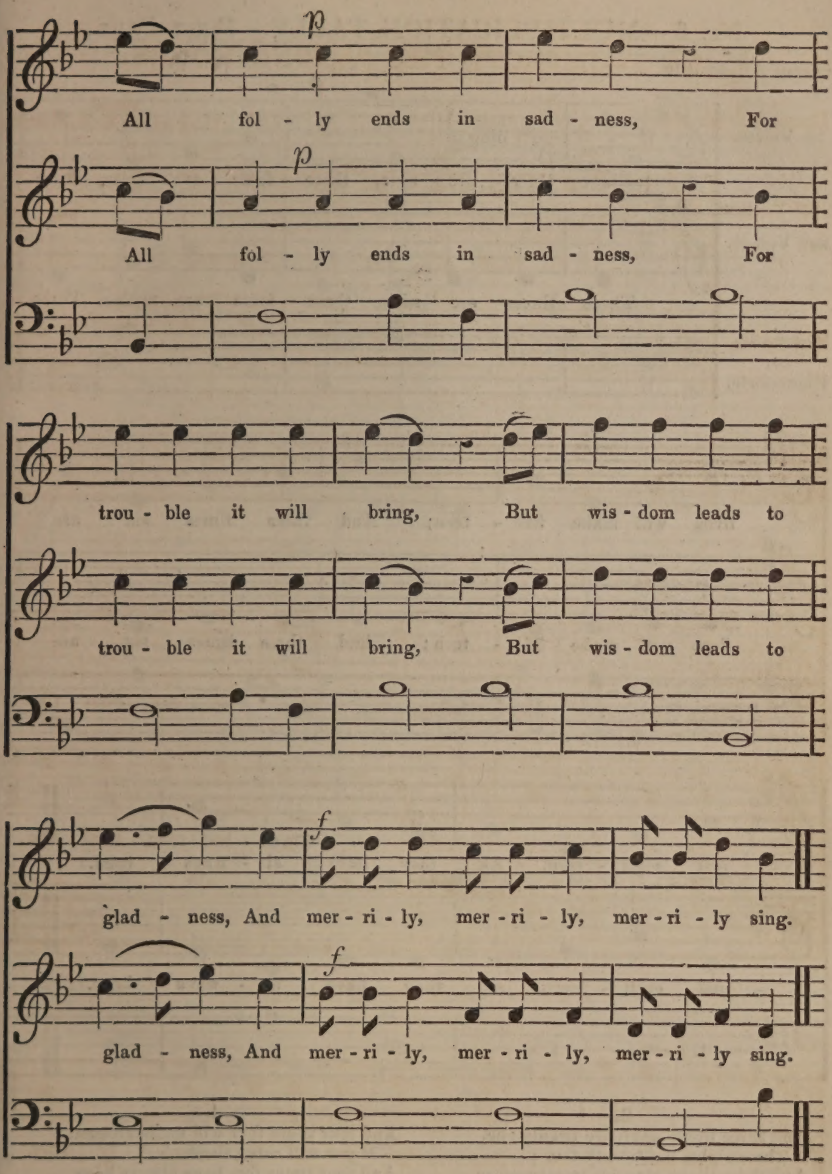
If you find your task is hard,
Try again.
Time will bring you your reward,
Try again.
All that other folks can do,
Why, with patience, should not you?
Only keep this rule in view,
Try again.

## No. 5.—IMPROVE THE PASSING HOURS.

Count 4 𝄞 M. 132.

Mozart.
The words by W. E. Hickson.


1st Voices.
Im - prove the pass - ing hours, For
2nd Voices.
Im - prove the pass - ing hours, For
Violoncello, or Piano-forte.
time is on the wing, Sip ho - ney from the
time is on the wing, Sip ho - ney from the
flowers, - And mer - ri - ly, mer - ri - ly, mer - ri - ly sing.
flowers, - - And mer - ri - ly, mer - ri - ly, mer - ri - ly sing.


p
All fol - ly ends in sad - ness, For
p
All fol - ly ends in sad - ness, For
trou - ble it will bring, But wis - dom leads to
trou - ble it will bring, But wis - dom leads to
f
glad - ness, And mer - ri - ly, mer - ri - ly, mer - ri - ly sing.
f
glad - ness, And mer - ri - ly, mer - ri - ly, mer - ri - ly sing.

2.

Repine not, if from labour
Your health and comfort spring,
Work hard, and help your neighbour,
And merrily, merrily, merrily sing.
Store not your minds with fable,
To truth your homage bring,
Do all the good you are able,
And merrily, merrily, merrily sing.

## No. 6.—MULTIPLICATION TABLE. First Part.

Count 4 ♩ M. 132.

1st Voices.
Three threes are nine, three fours are twelve, Three
2nd Voices.
Three threes are nine, three fours are twelve, Three
Violoncello, or Piano-forte.
fives will make fif - teen; And three times six are
fives will make fif - teen; And three times six are
just eigh - teen, As they have al - ways been.
just eigh - teen, As they have al - ways been.

2.

And three times seven are twenty-one,
Three eights are twenty-four;
And three times nine are twenty-seven,
You'll find they make no more.

3.

Three tens are thirty, and three elevens
Will make just thirty-three;
And three times twelve are thirty-six.
And more they cannot be

4.

And four times four will make sixteen,
If you will count them o'er;
And four times five have always been
Just twenty, or a score.

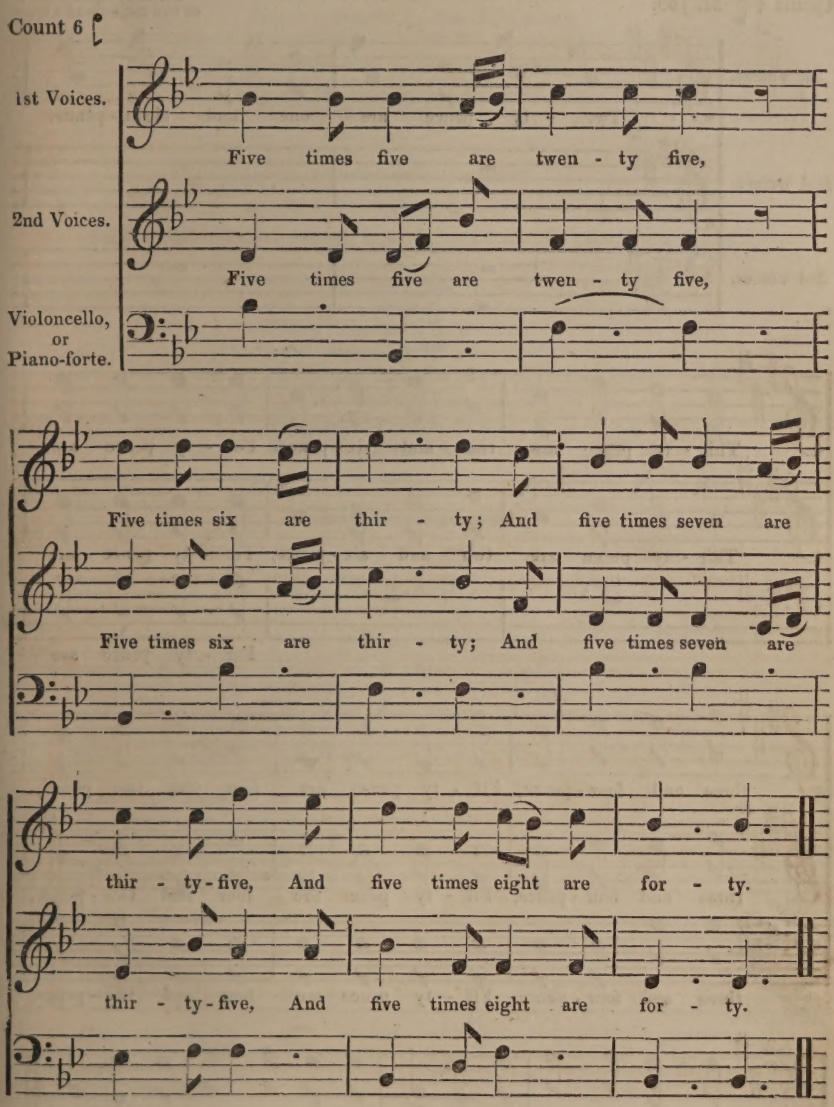
5.

And four times six are twenty-four,
Four sevens are twenty-eight;
And four times eight are thirty-two.
Four nines are thirty-six.

6.

Four tens are forty, we repeat,
Four elevens are forty-four;
And four times twelve are forty-eight,
And now our song is o'er.

## No. 7.—MULTIPLICATION TABLE. Second Part.


Count 6
1st Voices.
Five times five are twen - ty five,
2nd Voices.
Five times five are twen - ty five,
Violoncello, or Piano-forte.
Five times six are thir - ty; And five times seven are
Five times six are thir - ty; And five times seven are
thir - ty-five, And five times eight are for - ty.
thir - ty-five, And five times eight are for - ty.

2.

Five times nine are forty-five,
Five times ten are fifty;
And five times eleven are fifty-five,
And five times twelve are sixty.

3.

Six times nine are fifty-four,
Six times ten are sixty;
And seven times nine are sixty-three,
And seven times ten are seventy.

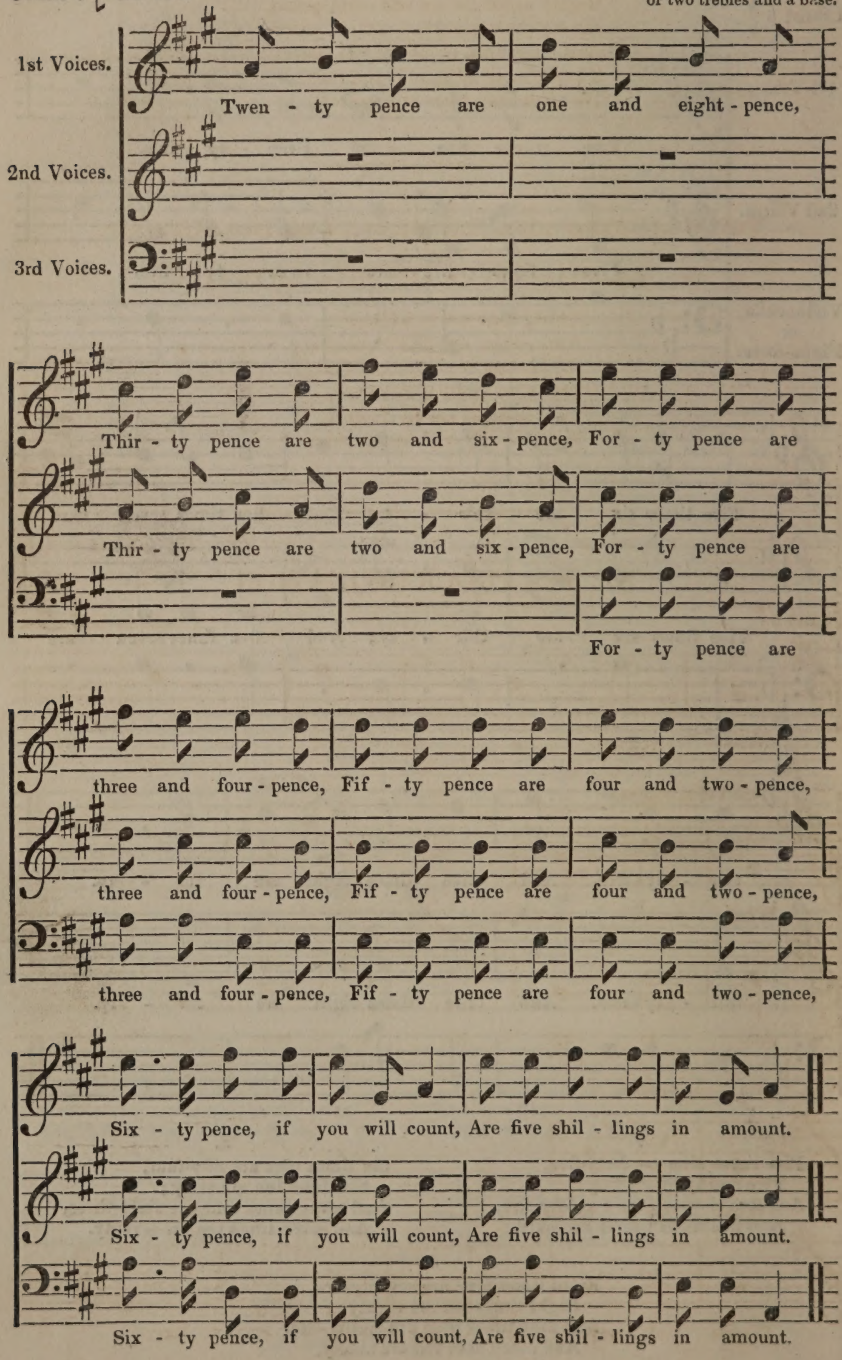
4.

Eight times nine are seventy-two,
Eight times ten are eighty;
And nine times nine are eighty-one,
And nine times ten are ninety.

## No. 8.—THE PENCE TABLE.

Count 4 M. 160.

For three equal voices, or two trebles and a base.


1st Voices.
Twen - ty pence are one and eight - pence,
2nd Voices.
3rd Voices.
Thir - ty pence are two and six - pence, For - ty pence are
Thir - ty pence are two and six - pence, For - ty pence are
For - ty pence are
three and four - pence, Fif - ty pence are four and two - pence,
three and four - pence, Fif - ty pence are four and two - pence,
three and four - pence, Fif - ty pence are four and two - pence,
Six - ty pence, if you will count, Are five shil - lings in amount.
Six - ty pence, if you will count, Are five shil - lings in amount.
Six - ty pence, if you will count, Are five shil - lings in amount.

2.

Seventy pence are five and ten pence,
Eighty pence are six and eight pence,
Ninety pence are seven and six pence,
And a hundred, eight and fourpence;
Twenty more we'll add, and then,
We shall make the shillings ten.

---

THE FOLLOWING SONG MAY BE SUNG TO THE SAME AIR.

## No. 9.—THE DAYS OF THE MONTHS.

Thirty days are in September,
April, June, and dull November;
All the rest have one and thirty,
Save the month of February,
Twenty-eight are all its store,
But in leap year, one day more.

---

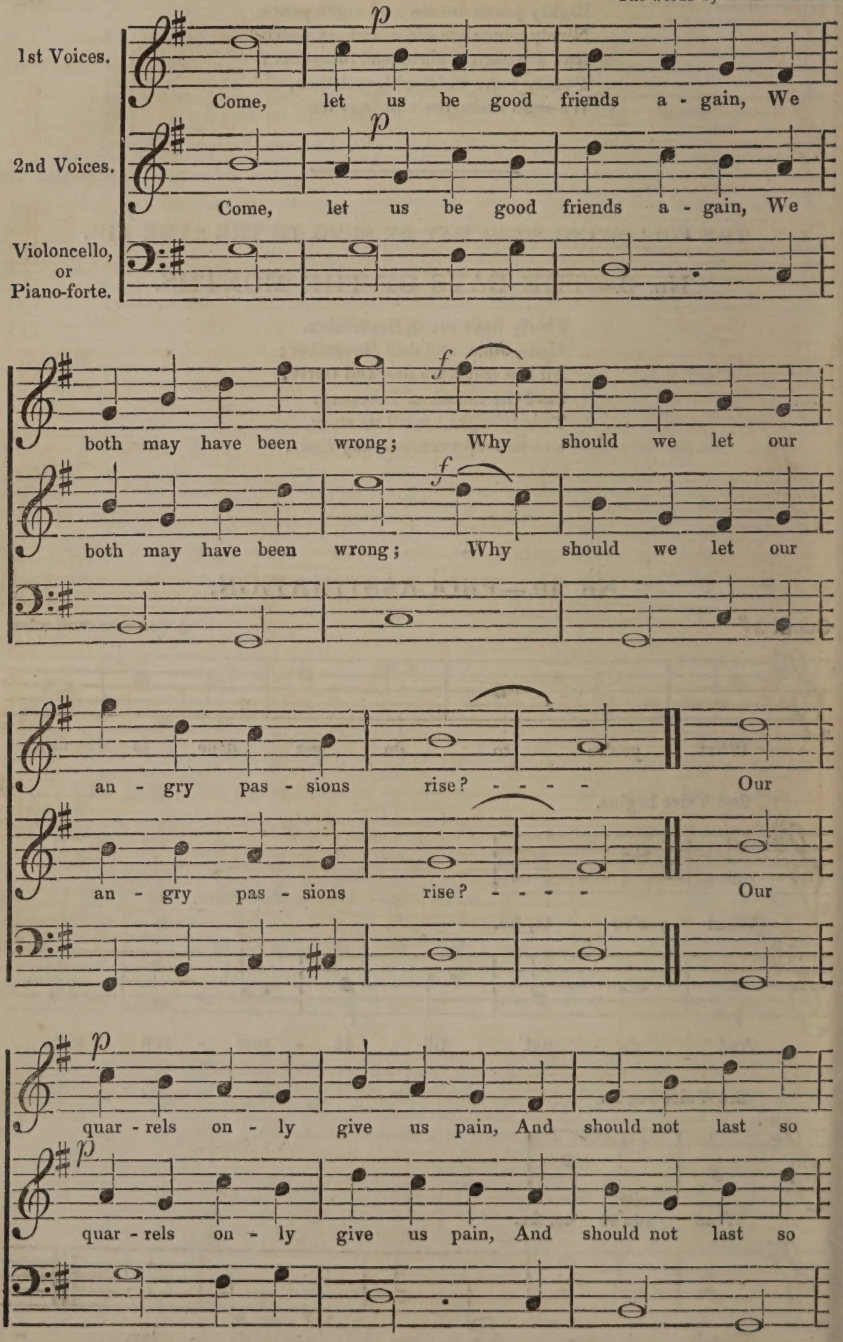
## No. 10.—PROCRASTINATION.

Count 3
A Canon for three voices.
What you've to do get done to - day,
2nd Voice begins.
What you've to, &c.
And do not till to - mor - row stay,
3rd Voice begins.
What you've to, &c.
There's al - ways dan - ger in de - lay.

## No. 11.—THE PEACE MAKER.

Count 4 𝄎 M. 144.

The air from 'Midas.
The words by W. E. Hickson.


1st Voices.
Come, let us be good friends a - gain, We
2nd Voices.
Come, let us be good friends a - gain, We
Violoncello, or Piano-forte.
both may have been wrong; Why should we let our
both may have been wrong; Why should we let our
an - gry pas - sions rise? - - - - Our
an - gry pas - sions rise? - - - - Our
quar - rels on - ly give us pain, And should not last so
quar - rels on - ly give us pain, And should not last so

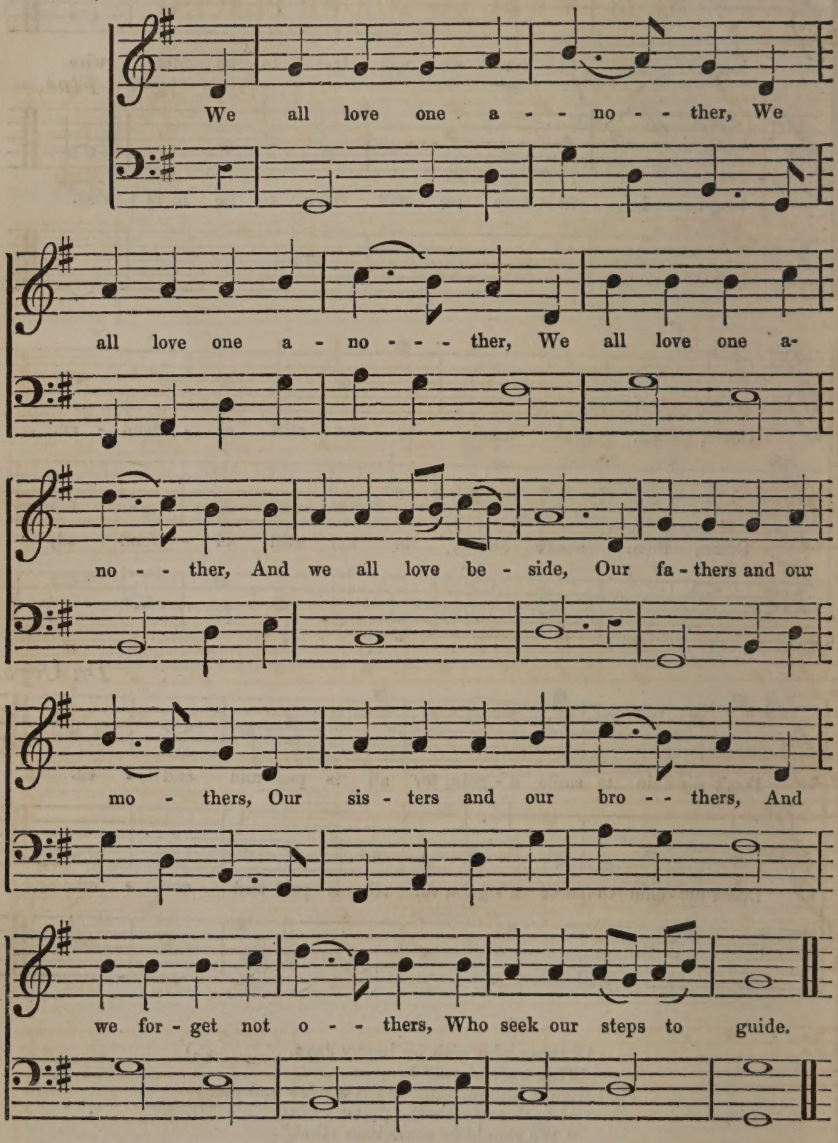
f
Fine.
long: In fu - ture we will learn to be more wise.
f
Fine.
long: In fu - ture we will learn to be more wise.
f
Come, then, shake hands, be not still of - fend - ed,
f
Come, then, shake hands, be not still of - fend - ed,
Da Capo.
Don't dis-dain to smile a - gain, for all is past and end - ed.
Don't dis - dain to smile a - gain, for all is past and end - ed.

2.

All those who wish for happy days,
This truth should keep in mind,
That friends without some faults are few and rare;
And to those faults the proverb says,
"We should be sometimes blind,"
For we must learn to bear and to forbear.
Come, then, shake hands, be not still offended
Don't disdain to smile again,
For all is past and ended.
Come, let us be good friends again,
We both may have been wrong;
Why should we let our angry passions rise?
Our quarrels only give us pain,
And should not last so long:
In future we will learn to be more wise.

## No. 12.—WE ALL LOVE ONE ANOTHER.

Count 4


We all love one a - - no - - ther, We
all love one a - no - - - ther, We all love one a-
no - - ther, And we all love be - side, Our fa - thers and our
mo - thers, Our sis - ters and our bro - - thers, And
we for - get not o - - thers, Who seek our steps to guide.

2.

We love our school and teachers,
We love our school and teachers,
We love our school and teachers,
For useful things we learn:
We'll now take leave together,
We'll now clap hands together,
We'll go and play together,
But soon we'll all return.

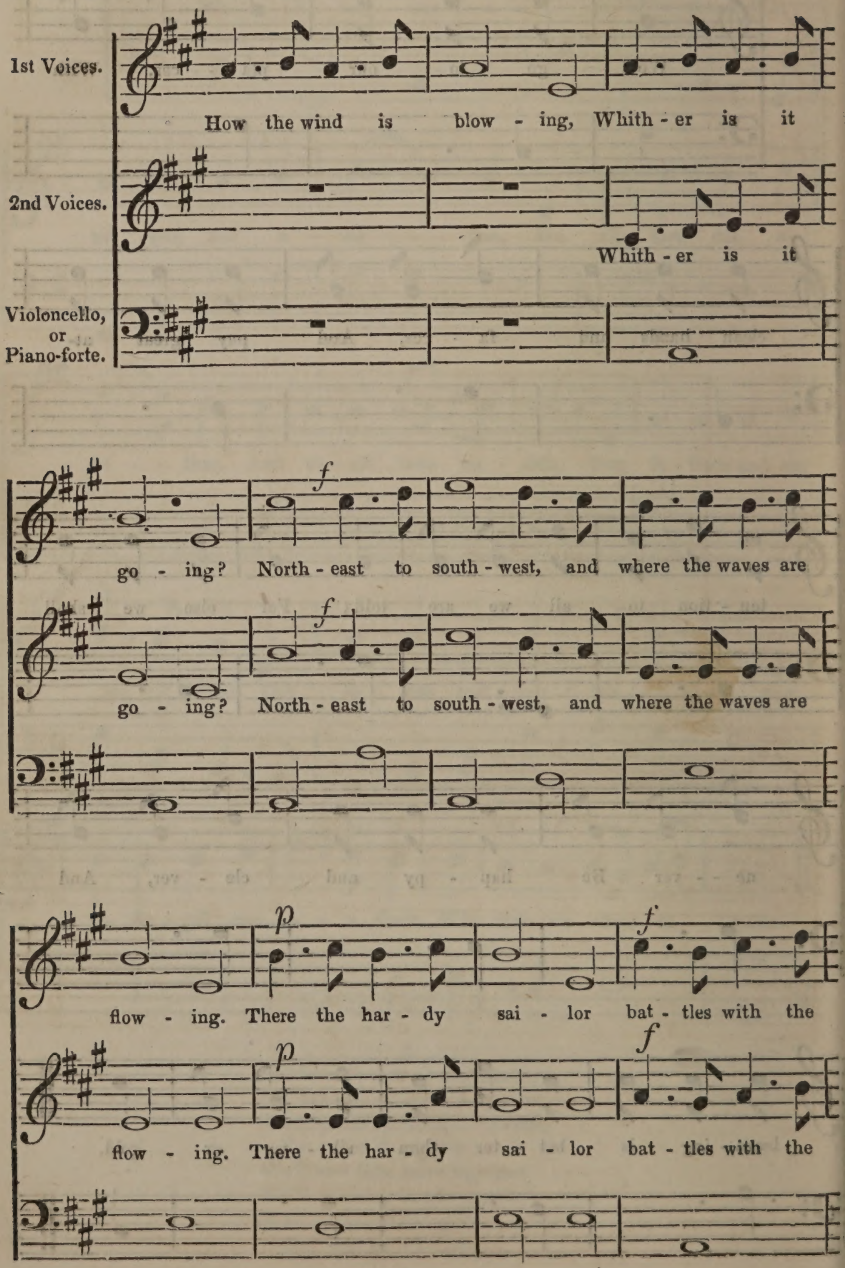
## No. 13.—WE'LL GO TO OUR PLACES.

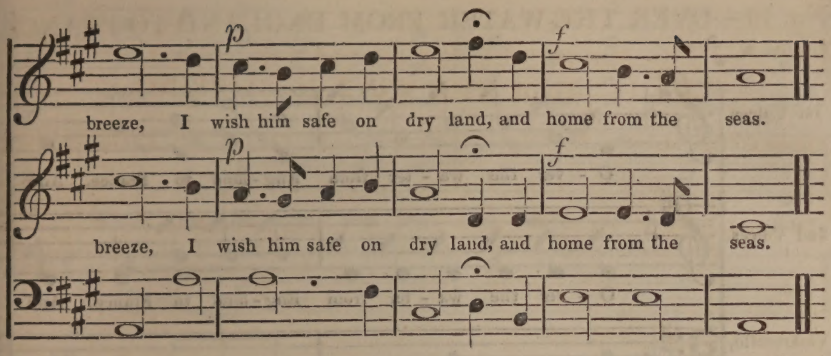
Count 3

We'll go to our pla - ces, With
clean hands and fa - ces, And pay great at-
ten - tion to all we are told; For else we shall
ne - - ver Be hap - py and cle - ver, And
learn - ing is bet - ter than sil - ver or gold.

## No. 14.—HOW THE WIND IS BLOWING.

Count 4 𝄐 M. 132.

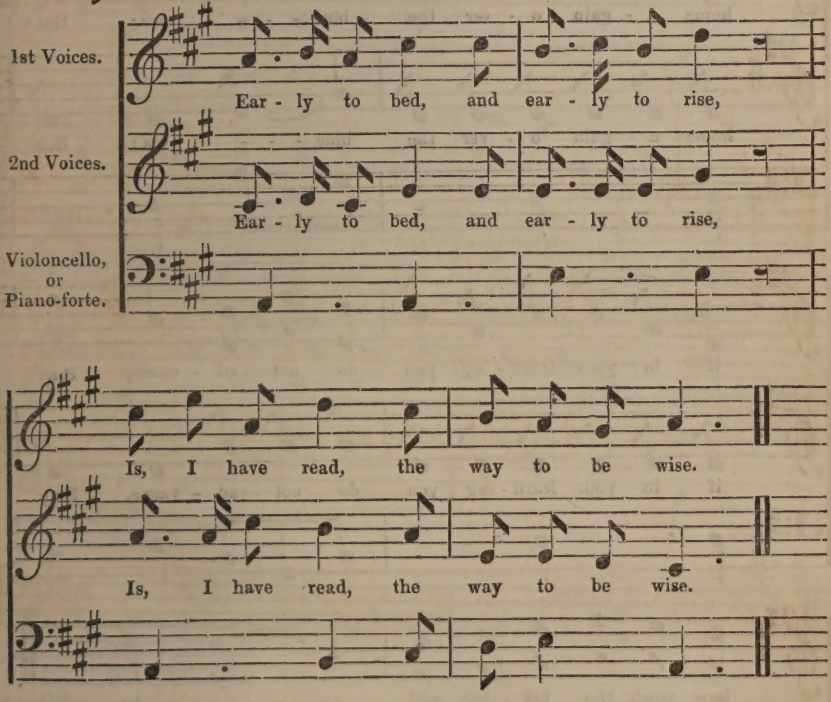

1st Voices.
How the wind is blow - ing, Whith - er is it
2nd Voices.
Whith - er is it
Violoncello, or Piano-forte.
f
go - ing? North - east to south - west, and where the waves are
f
go - ing? North - east to south - west, and where the waves are
p
f
flow - ing. There the har - dy sai - lor bat - tles with the
p
f
flow - ing. There the har - dy sai - lor bat - tles with the




## No. 15.—EARLY TO BED, AND EARLY TO RISE.

Count 6 M. 160.

The old air of 'Lillibelero.


1st Voices.
Ear - ly to bed, and ear - ly to rise,
2nd Voices.
Ear - ly to bed, and ear - ly to rise,
Violoncello, or Piano-forte.
Is, I have read, the way to be wise.
Is, I have read, the way to be wise.

2.
If health you would keep, this counsel you'll take,
Be early asleep, and early awake.

3.
'Tis good for your health, 'tis good for your purse,
No doctor you'll need, and seldom a nurse.

4.
Then early to bed, and early to rise,
That we may be healthy, and wealthy, and wise.

## No. 16.—OVER THE WATER FROM ENGLAND TO FRANCE.

Count 6

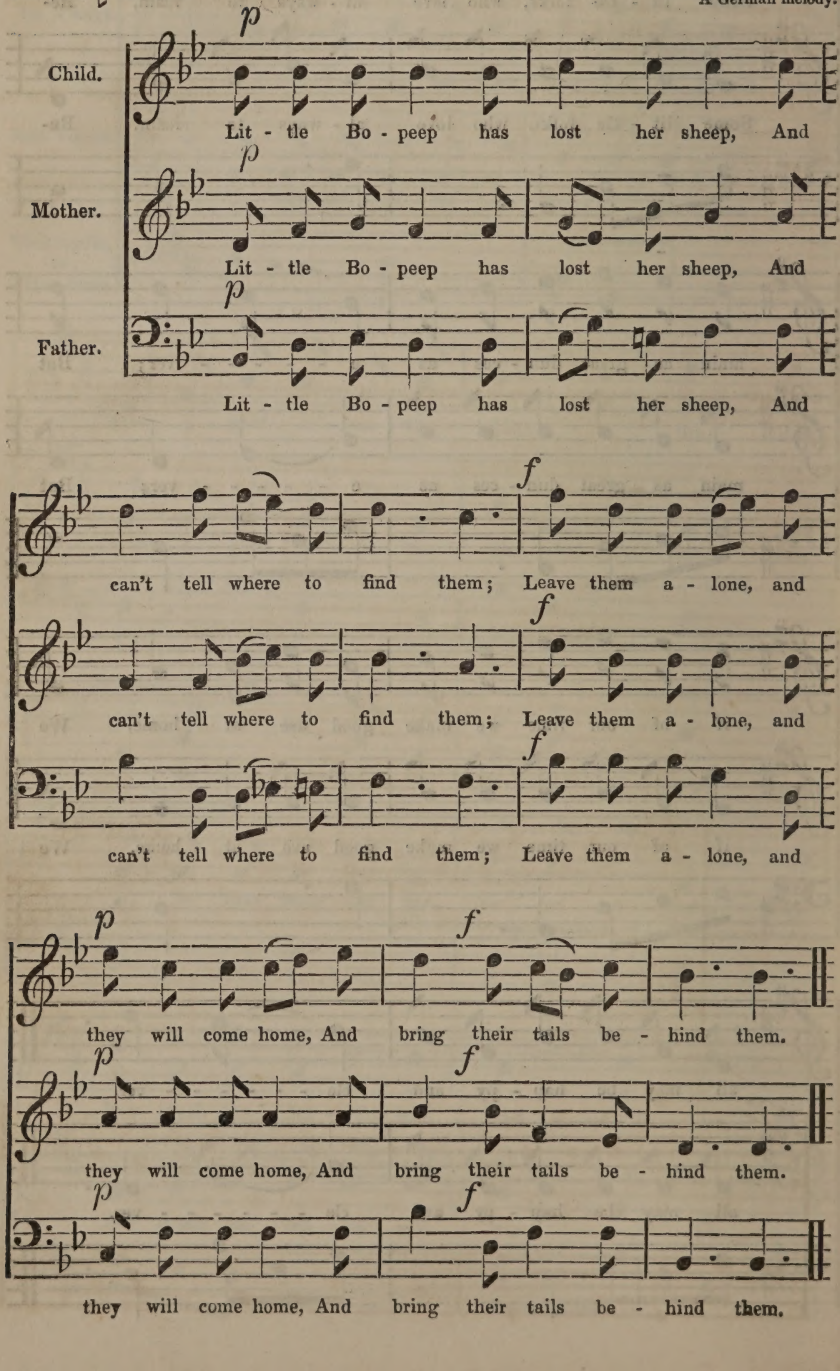
1st Voices.
O - ver the wa - ter from Eng - land to France, And
2nd Voices.
O - ver the wa - ter from Eng - land to France, And
Violoncello, or Piano-forte.
home a - gain o - ver the blue - - - sea; But
home a - gain o - ver the blue - - - sea; But
if in your learn - ing you do not ad - vance, Pray
if in your learn - ing you do not ad - vance, Pray
how much the bet - ter will you - - - be.
how much the bet - ter will you - - be.

Some lit - tle folks, who love al - ways to roam, Re-
Some lit - tle folks, who love al - ways to roam, Re-
main as great dun - ces as e - - - - - ver; But
main as great dun - ces as e - - - - - ver; But
if of our time we make good use at home, We
if of our time we make good use at home, We
all may be hap - py and cle - - - - - - ver.
all may be hap - py and cle - - - - - - ver.

## No. 17.—THE NURSERY JEST.

Count 6 M. 144.

A German melody.


Child.
Mother.
Father.
p
Lit - tle Bo - peep has lost her sheep, And
Lit - tle Bo - peep has lost her sheep, And
Lit - tle Bo - peep has lost her sheep, And
f
can't tell where to find them; Leave them a - lone, and
can't tell where to find them; Leave them a - lone, and
can't tell where to find them; Leave them a - lone, and
p
f
they will come home, And bring their tails be - hind them.
they will come home, And bring their tails be - hind them.
they will come home, And bring their tails be - hind them.

2.

Little Bo-peep fell fast asleep,
And dreamt she heard them bleating;
But when she awoke, she found it a joke,
For still they all were fleeting.

3.

Then up she took her little crook,
And forth she went to find them;
She found them indeed, but it made her heart bleed,
For they'd left their tails behind them.

N.B.—The song of Little Bo-peep is so great a favourite with children, that to have omitted it in a work partly designed for the parlour and the nursery would have been an unpardonable offence; but as the words are not considered by Schoolmasters of a character sufficiently grave for Infant Schools, the following may be substituted, and sung to the same air.

## No. 18.—SCHOOL IS BEGUN.

1.

School is begun, so come every one,
And come with smiling faces,
For happy are they, who learn when they may,
So come and take your places.

2.

Here you will find your teachers are kind,
And with their help succeeding,
The older you grow, the more you will know,
And soon you'll love your reading.

3.

Little boys when you grow to be men,
And fill some useful station,
If you should be once found out as a dunce,
Oh, think of your vexation.

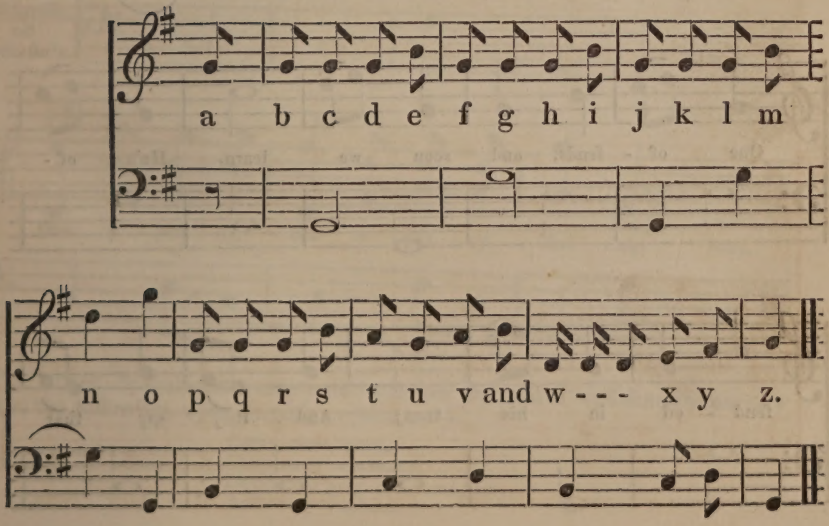
4.

Little girls, too, a lesson for you,
To learn is now your duty,
Or no one will deem, you worthy esteem,
What e'er your youth or beauty.

5.

School is begun, so come every one,
And come with smiling faces,
For happy are they, who learn when they may,
So come and take your places.

## No. 19.—THE ALPHABET.

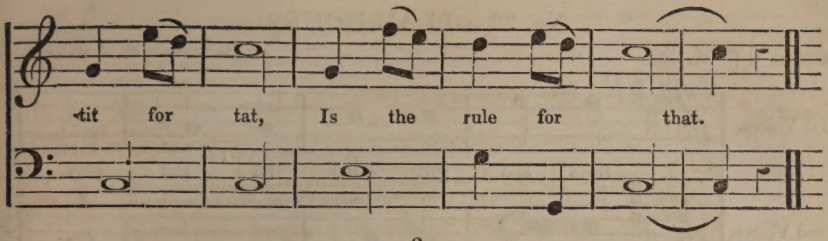


## No. 20.—TIT FOR TAT.

Count 4

'The merry Swiss Boy.'
The words by W. E. Hickson.

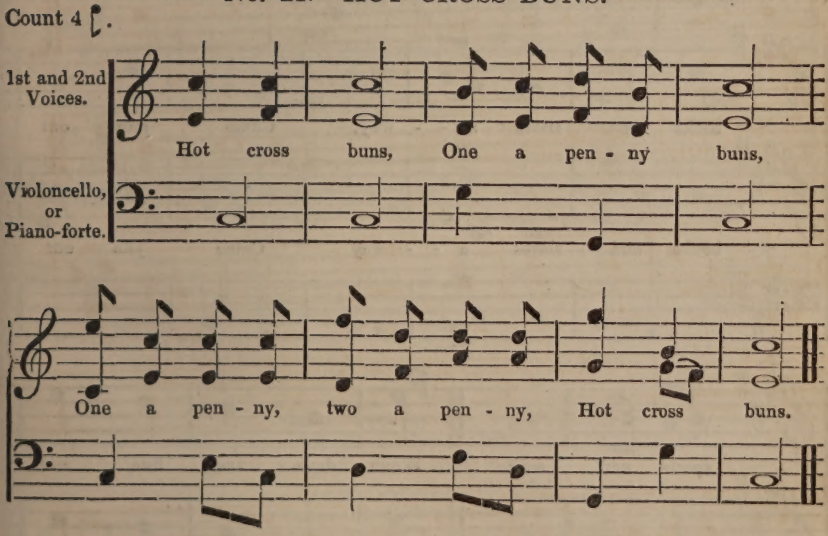
Chil - dren, as we some - times see, Don't a -
gree, don't a - gree: They fall out, I
grieve to say, In their hours of play.
One of - fends, and soon we learn, He's of -
fend - ed in his turn; And they say that




2.
Children, why such anger show?
Don't you know, don't you know
You should not this rule obey?
There 's a better way.
If each should in turn offend,
Then would quarrels never end:
There's a better way than that,
Or than tit for tat.

3.
Though it was indeed unkind,
Never mind, never mind:
You should bear a little pain,
So be friends again.
Those who in this world would live,
Must forget, and must forgive;
Bear these trifles like a man,
That's the better plan.

## No. 21.—HOT CROSS BUNS.

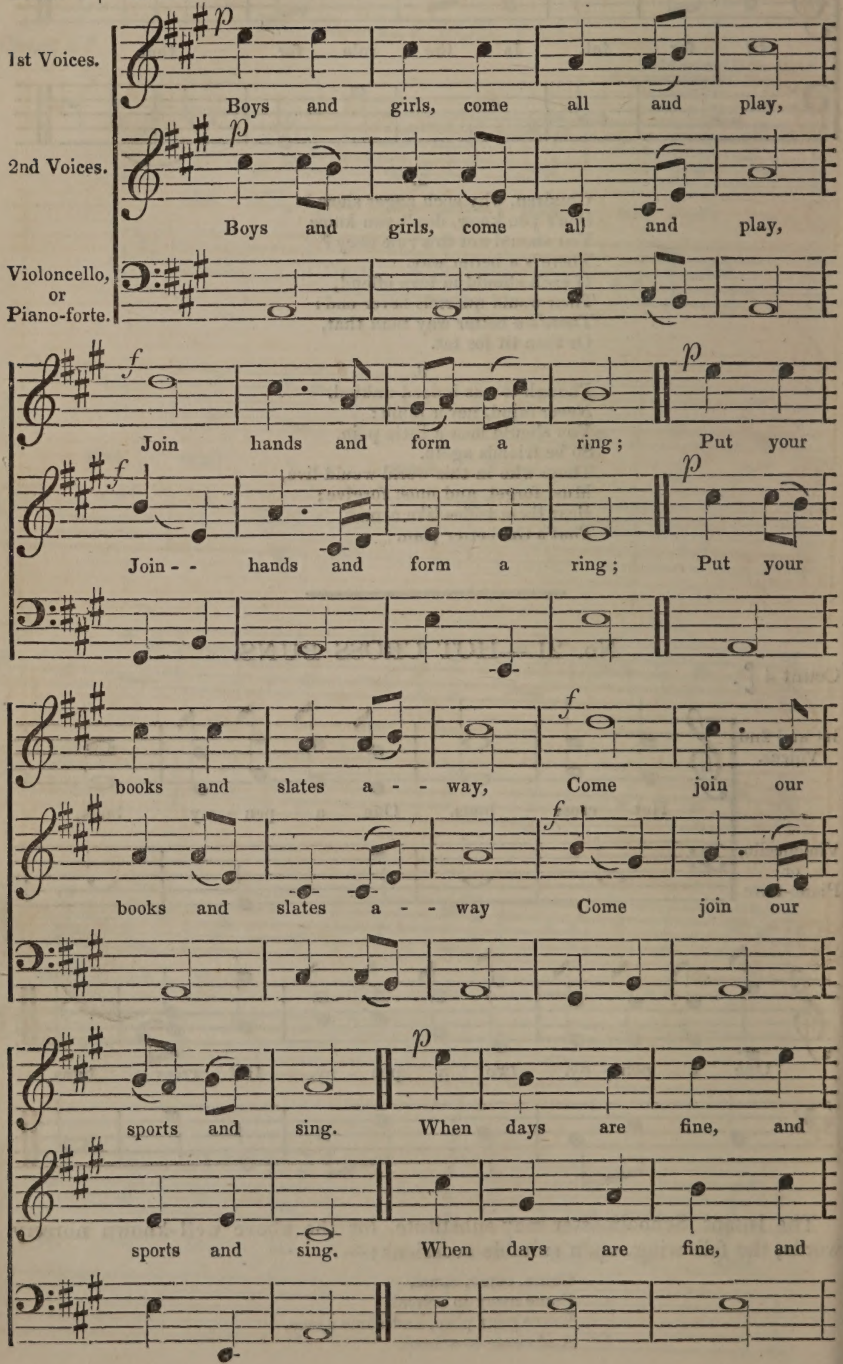


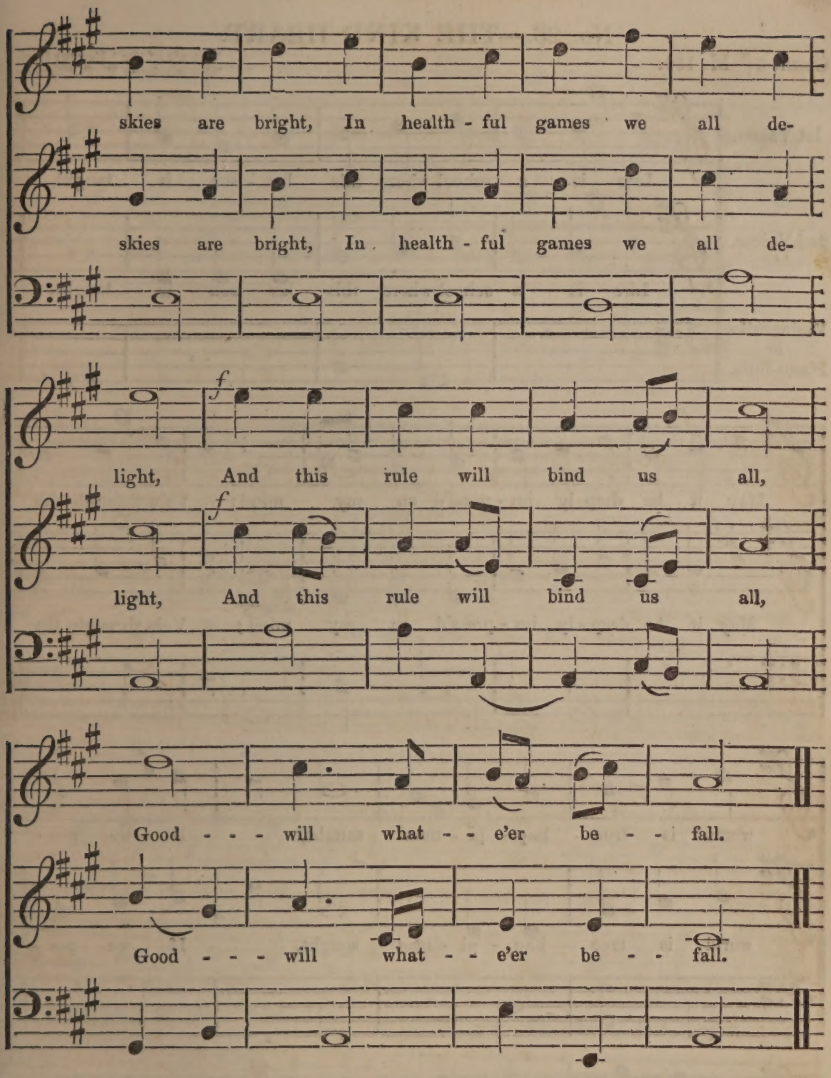

The Infant Schoolmaster may substitute, for the above well-known nursery words, the following, upon suitable occasions:—

Come, come, come,
Come away to school;
Leave your play, and come away,
And come to school.

## No. 22.—PLAY-HOURS.

Count 2 ♩ M. 108. The words by W. E. Hickson.


1st Voices.
2nd Voices.
Violoncello, or Piano-forte.
Boys and girls, come all and play,
Boys and girls, come all and play,
Join hands and form a ring; Put your
Join - - hands and form a ring; Put your
books and slates a - - way, Come join our
books and slates a - - way Come join our
sports and sing. When days are fine, and
sports and sing. When days are fine, and


skies are bright, In health - ful games we all de-
skies are bright, In health - ful games we all de-
f
light, And this rule will bind us all,
f
light, And this rule will bind us all,
Good - - - will what - - e'er be - - fall.
Good - - - will what - - e'er be - - fall.

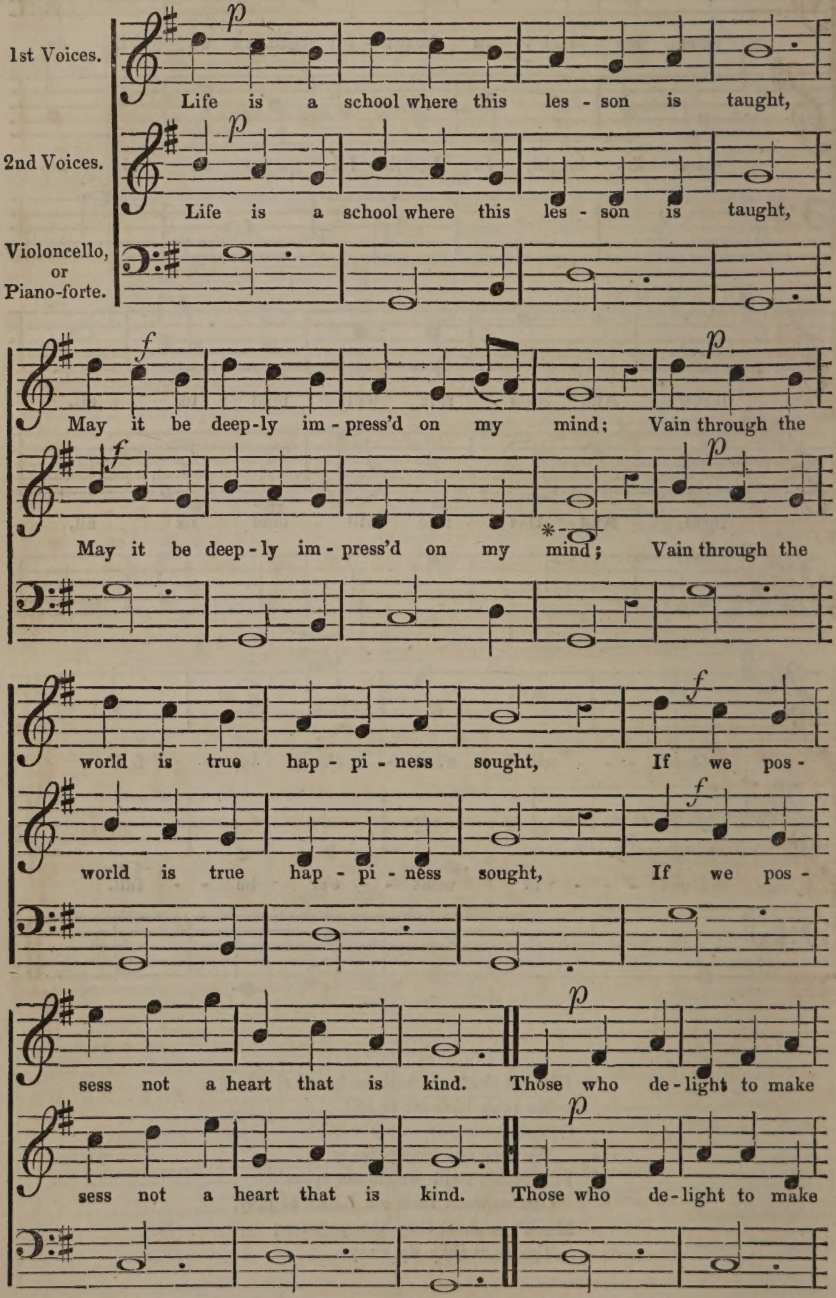
2.

Discord shall not here be heard ;
No tales have we to tell
Of cold looks, or angry word,
We love our friends too well.
For foolish strife we cannot spare
One moment from our hours of play,
Much too short they always were ;
Too swift they fly away.

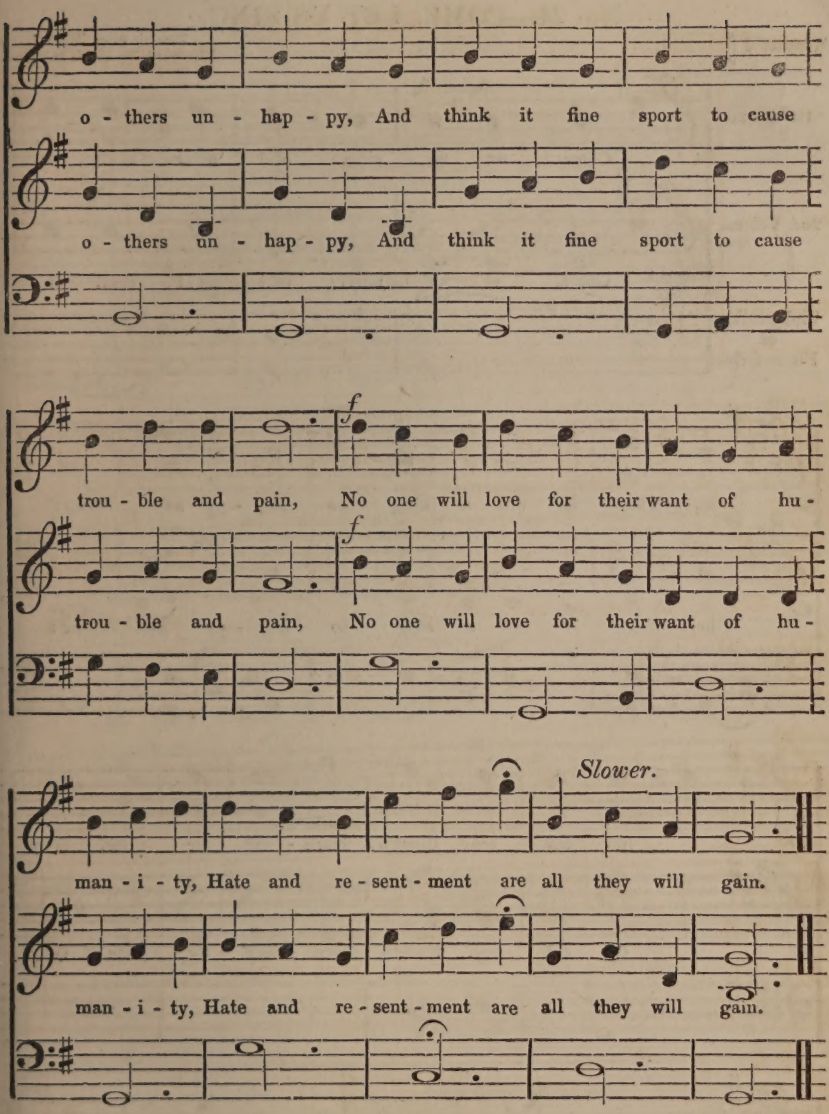
## No. 23.—THE KIND HEART.

Count 3 ♩ M. 104.

The air of the 'Beggar Girl.'
The words by W. E. Hickson.


1st Voices.
2nd Voices.
Violoncello, or Piano-forte.
Life is a school where this les - son is taught,
Life is a school where this les - son is taught,
May it be deep-ly im - press'd on my mind; Vain through the
May it be deep-ly im - press'd on my mind; Vain through the
world is true hap - pi - ness sought, If we pos -
world is true hap - pi - ness sought, If we pos -
sess not a heart that is kind. Those who de-light to make
sess not a heart that is kind. Those who de-light to make

* When two notes are written, as in this instance, the upper one is only to be sung in the event of the voice not being able to reach the lower.


o - thers un - hap - py, And think it fine sport to cause
o - thers un - hap - py, And think it fine sport to cause
f
trou - ble and pain, No one will love for their want of hu -
f
trou - ble and pain, No one will love for their want of hu -
Slower.
man - i - ty, Hate and re - sent - ment are all they will gain.
man - i - ty, Hate and re - sent - ment are all they will gain.

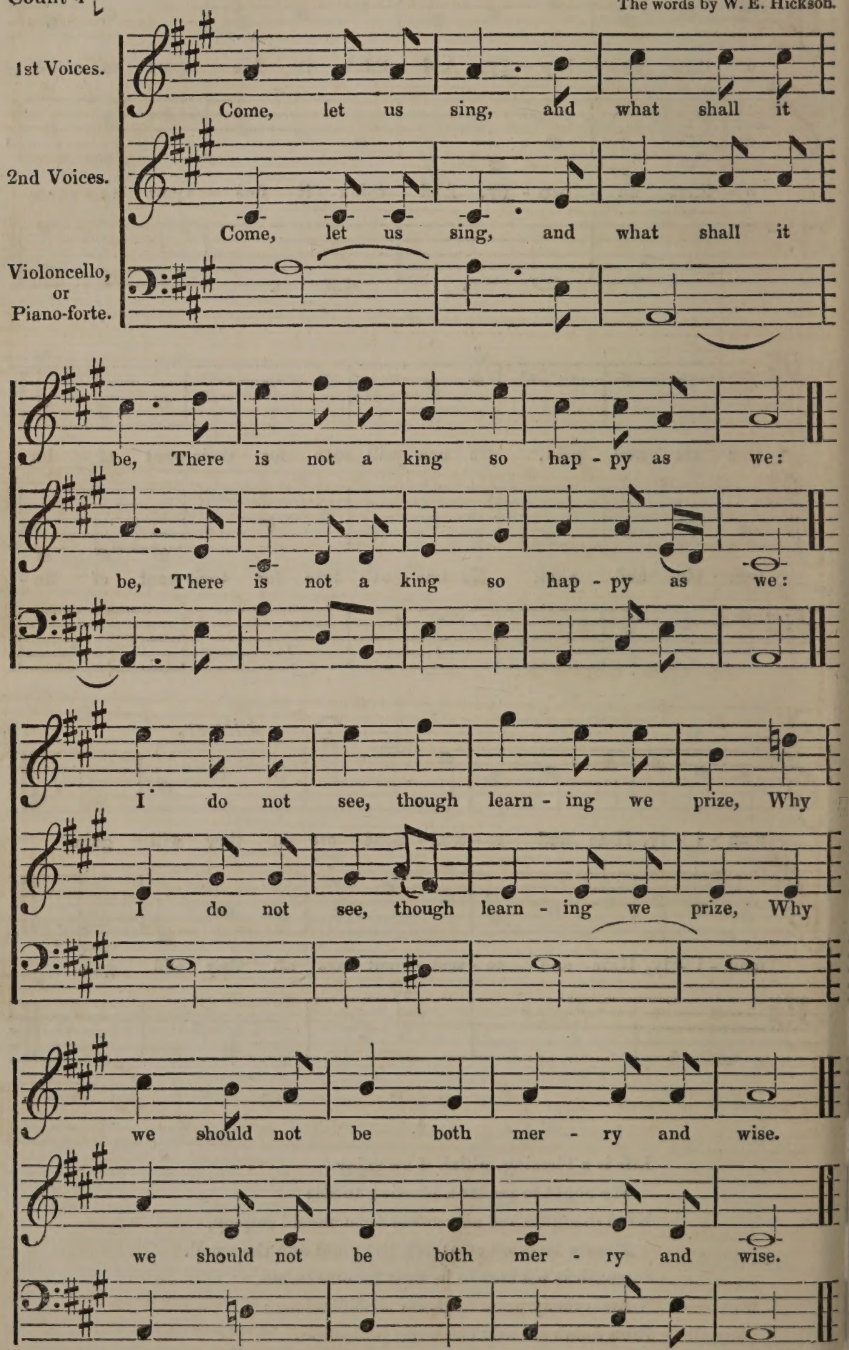
2.

Life is a blessing, which if we enjoy
We ought to render a blessing to all;
Kind thoughts and actions our time should employ,
Heav'n loves all creatures, the great and the small.
Strength is not ours to be used for oppression,
And cruelty never to power should belong;
Even dumb animals claim our protection,
The weak have a right to the aid of the strong.

## No. 24.—COME, LET US SING.

Count 4

The air from 'Midas.'
The words by W. E. Hickson.

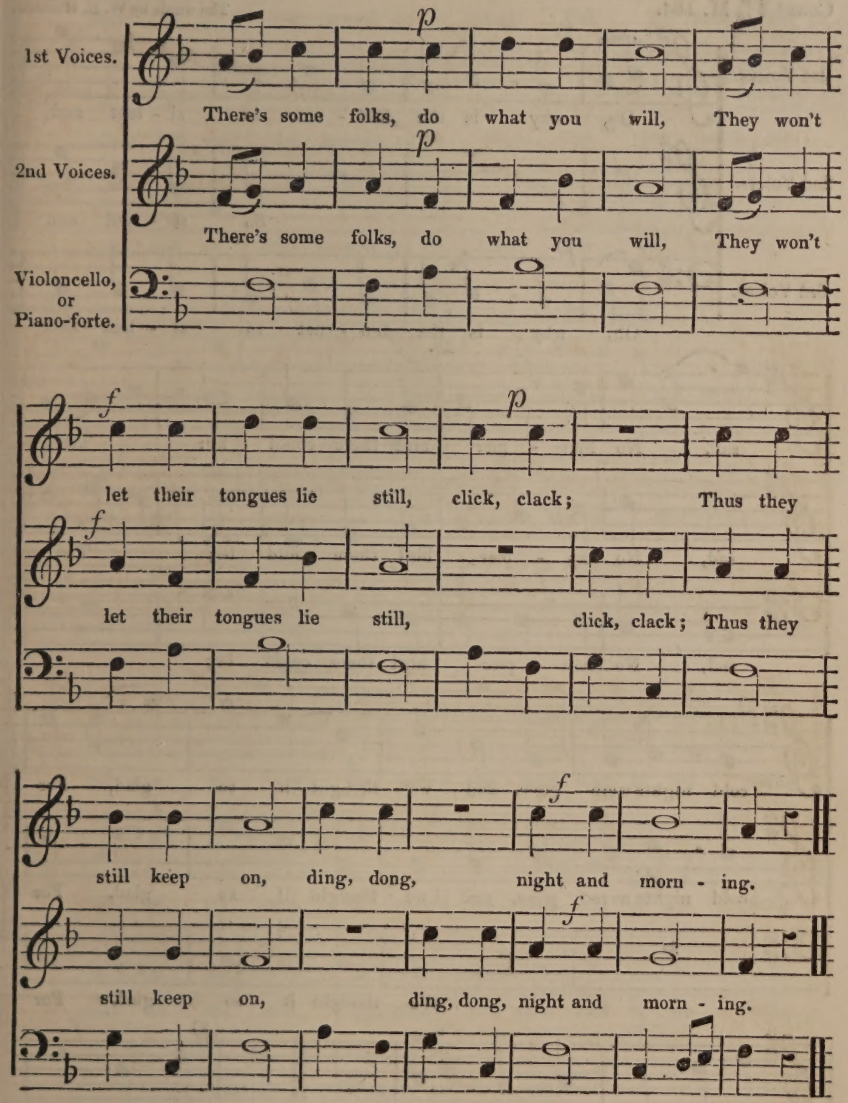

1st Voices.
Come, let us sing, and what shall it
2nd Voices.
Come, let us sing, and what shall it
Violoncello, or Piano-forte.
be, There is not a king so hap - py as we:
be, There is not a king so hap - py as we:
I do not see, though learn - ing we prize, Why
I do not see, though learn - ing we prize, Why
we should not be both mer - ry and wise.
we should not be both mer - ry and wise.

2.—We'll not be sad without knowing why,
Tis not half so bad to laugh as to cry;
With cheerful voice we join in the song,
For not to rejoice would surely be wrong.

## No. 25.—THE CHATTER BOX.

Count 2

From the German.


1st Voices.
There's some folks, do what you will, They won't
2nd Voices.
There's some folks, do what you will, They won't
Violoncello, or Piano-forte.
let their tongues lie still, click, clack; Thus they
let their tongues lie still, click, clack; Thus they
still keep on, ding, dong, night and morn - ing.
still keep on, ding, dong, night and morn - ing.

2.

But, though friends you live among,
Do not tire them with your tongue,
Click, clack; click, clack:
Soon they 'll wish you gone,
Ding, dong; ding, dong:
Take this warning.

3.

When advice you give or take,
Think before you silence break,
Once, twice; once, twice:
Think, and then you 'll speak
Twice, thrice; twice, thrice;
Thrice the better.

## No. 26.—THE LINNET.

*(Arranged for three equal voices, or two trebles and a base.)*

Count 3 ♩ M. 104.

An Irish Melody.
The words by W. E. Hickson.

1st Voices.

2nd Voices.

3rd Voices.

p

Oh, why is the Lin - net so si - lent and

So si - lent and

Oh, why is the Lin - net so si - lent and

f

sad, No hap - pier bird there could be; The

sad, No hap - pier bird there could be; The

sad, No hap - pier bird there could be;

p f

cold nights were gone, and we thought it so glad, For

cold nights were gone, and we thought it so glad, For

We thought it so glad, For

sweet-ly it sang on the tree. The green leaves were

sweet-ly it sang on the tree. The green leaves were

sweet-ly it sang on the tree. The green leaves were

come, and no bird seemed so blest, For joy tuned its
come, and no bird seemed so blest, For joy tuned its
come, and no bird seemed so blest, For joy tuned its
notes when it sung; But some cru - el chil - dren have
notes when it sung; But some cru - el chil - dren have
notes when it sung; Have
tak - en its nest, And robb'd the poor bird of its young.
tak - en its nest, And robb'd the poor bird of its young.
tak - en its nest, And robb'd the poor bird of its young.

3.

Our parents we love, for they do a great deal
More for us than we e'er can repay;
But think of the sorrow those parents would feel,
If we were thus stolen away!

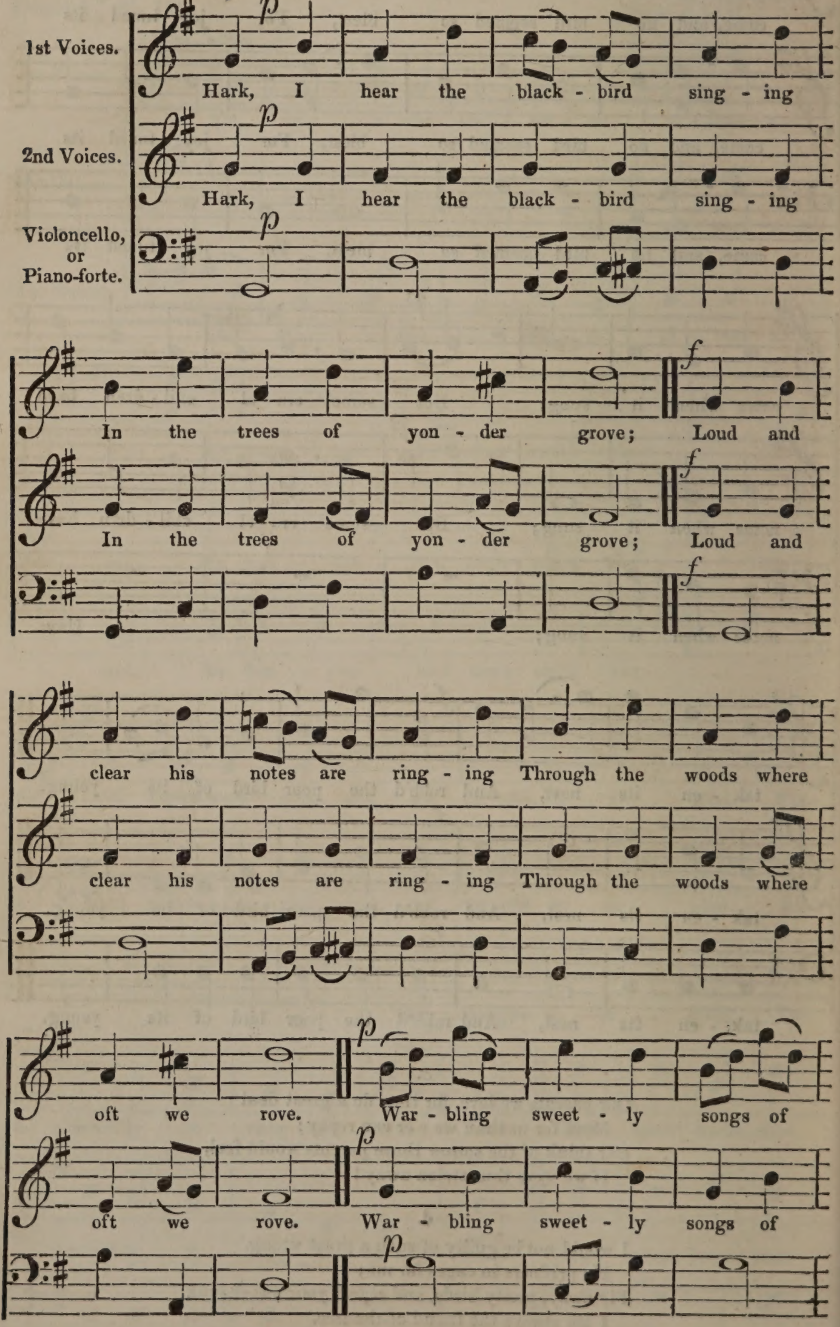
4.

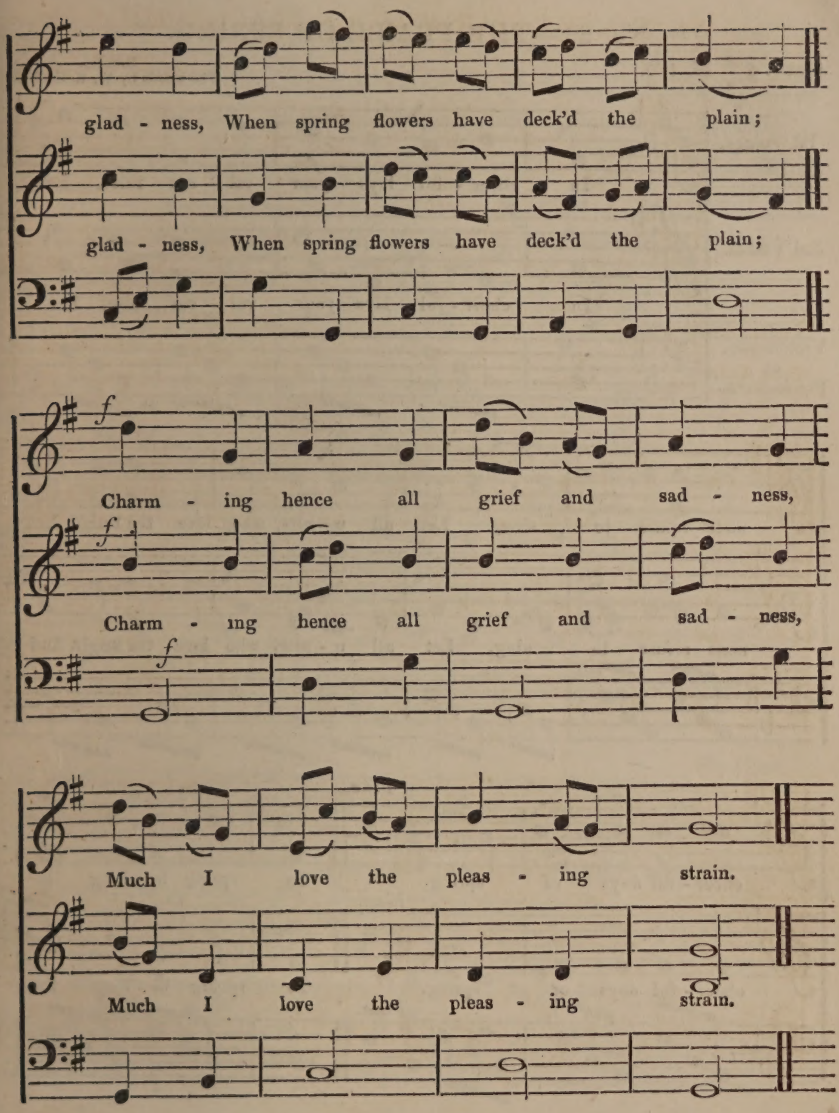
I would not be guilty of such a great wrong,
No pris'ners in cages for me;
Fly away, pretty birds, and repeat your sweet song,
I am always the friend of the free.

## No. 27.—THE HARMONIOUS BLACKBIRD.

Count 2 𝄾.

Handel.
The words by W. E. Hickson.


1st Voices.
Hark, I hear the black - bird sing - ing
2nd Voices.
Hark, I hear the black - bird sing - ing
Violoncello, or Piano-forte.
In the trees of yon - der grove; Loud and
In the trees of yon - der grove; Loud and
clear his notes are ring - ing Through the woods where
clear his notes are ring - ing Through the woods where
oft we rove. War - bling sweet - ly songs of
oft we rove. War - bling sweet - ly songs of


glad - ness, When spring flowers have deck'd the plain;
glad - ness, When spring flowers have deck'd the plain;
f
Charm - ing hence all grief and sad - ness,
f
Charm - ing hence all grief and sad - ness,
f
Much I love the pleas - ing strain.
Much I love the pleas - ing strain.

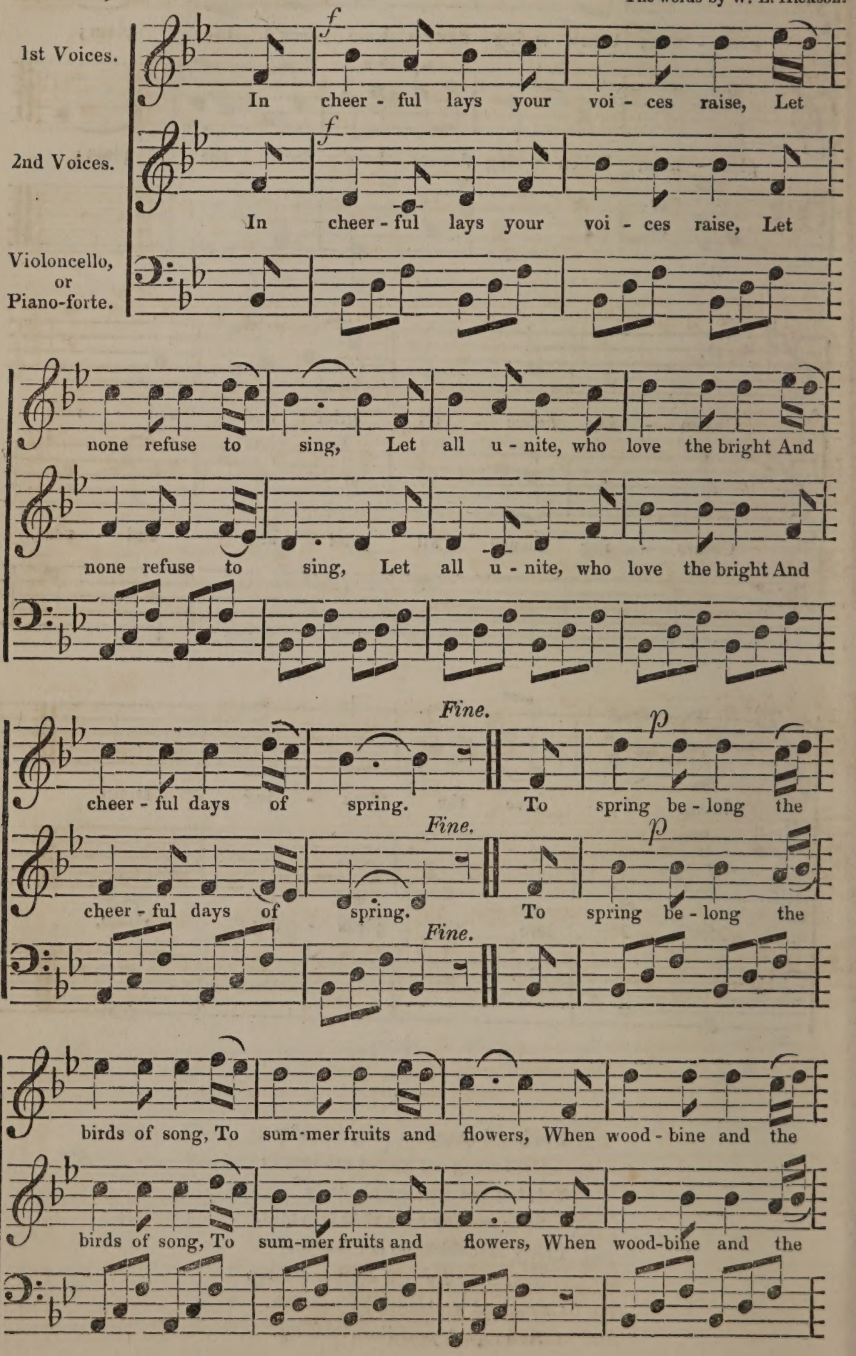
2.

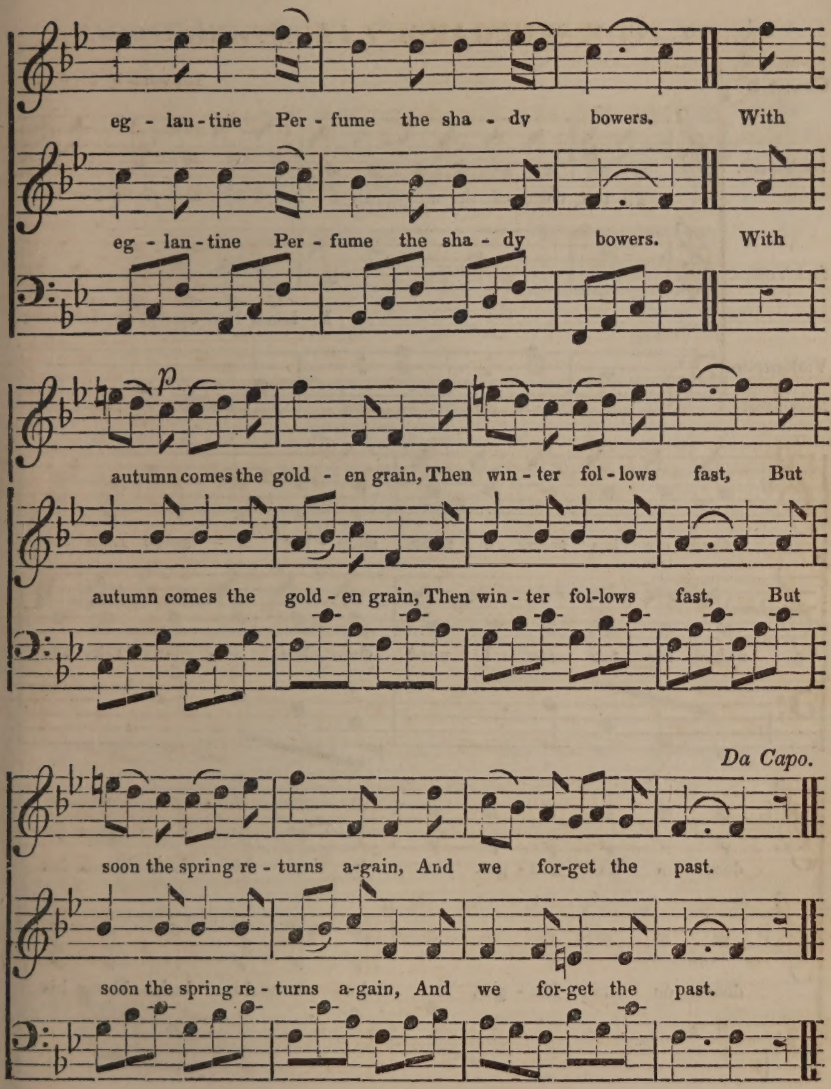
Feather'd songsters, singing gaily,
Oft among our groves are heard;
Yet, but few that warble daily
Sing more sweetly than this bird.
Pretty blackbird, do not fear me,
Think not I would do thee wrong,
Come, and warble boldly near me,
And repeat your cheerful song.

## No. 28.—THE PRAISE OF SPRING.

Count 6 M. 160.

Rossini.
The words by W. E. Hickson.


1st Voices.
2nd Voices.
Violoncello, or Piano-forte.
f
In cheer - ful lays your voi - ces raise, Let
none refuse to sing, Let all u - nite, who love the bright And
Fine.
p
cheer - ful days of spring. To spring be - long the
birds of song, To sum-mer fruits and flowers, When wood - bine and the


eg - lan - tine Per - fume the sha - dy bowers. With
eg - lan - tine Per - fume the sha - dy bowers. With
p
autumn comes the gold - en grain, Then win - ter fol - lows fast, But
autumn comes the gold - en grain, Then win - ter fol-lows fast, But
Da Capo.
soon the spring re - turns a-gain, And we for-get the past.
soon the spring re - turns a-gain, And we for-get the past.

2.

Each season in the circling year,
Has charms unlike the rest,
But those of spring to me appear,
The fairest and the best.
I love to feel a summer breeze,
In shady bowers at noon;
I love autumnal tints on trees,
I love the harvest moon.
And winter brings us social joys,
Though verdure quits the plain,
Till lovely spring his power destroys.
And smiles on earth again.

## No. 29.—THE SLUGGARD. (*A Lesson on the Gamut.*)

Count 6 ♪ The words by Dr. Watts.

1st Voices.
'Tis the voice of the slug-gard, I heard him com-plain, You have
2nd Voices.
I heard him com-plain, You have
Violoncello, or Piano-forte.
waked me too soon, I must slum-ber a-gain; Like the
waked me too soon, I must slum-ber a-gain; Like the
door on its hin-ges, so he on his bed, Turns his
door on its hin-ges, so he on his bed, Turns his
sides and his shoul-ders and his hea-vy head.
sides and his shoul-ders and his hea-vy head.

A lit - tle more sleep, and a lit - tle more slum - ber, So he
A lit - tle more sleep, and a lit - tle more slum - ber, So he
wastes all his days and his hours without number; And when he gets up he sits
wastes all his days and his hours without number; And when he gets up he sits
fold - ing his hands, Or walks a - bout sauntering, or trifl - ing he stands.
fold - ing his hands, Or walks a - bout sauntering, or trifl - ing he stands.

3.

I passed by his garden, and saw the wild brier,
The thorns, and the thistles, grew higher and higher;
The clothes that hang on him are turning to rags,
And his money still wastes, till he starves or he begs.

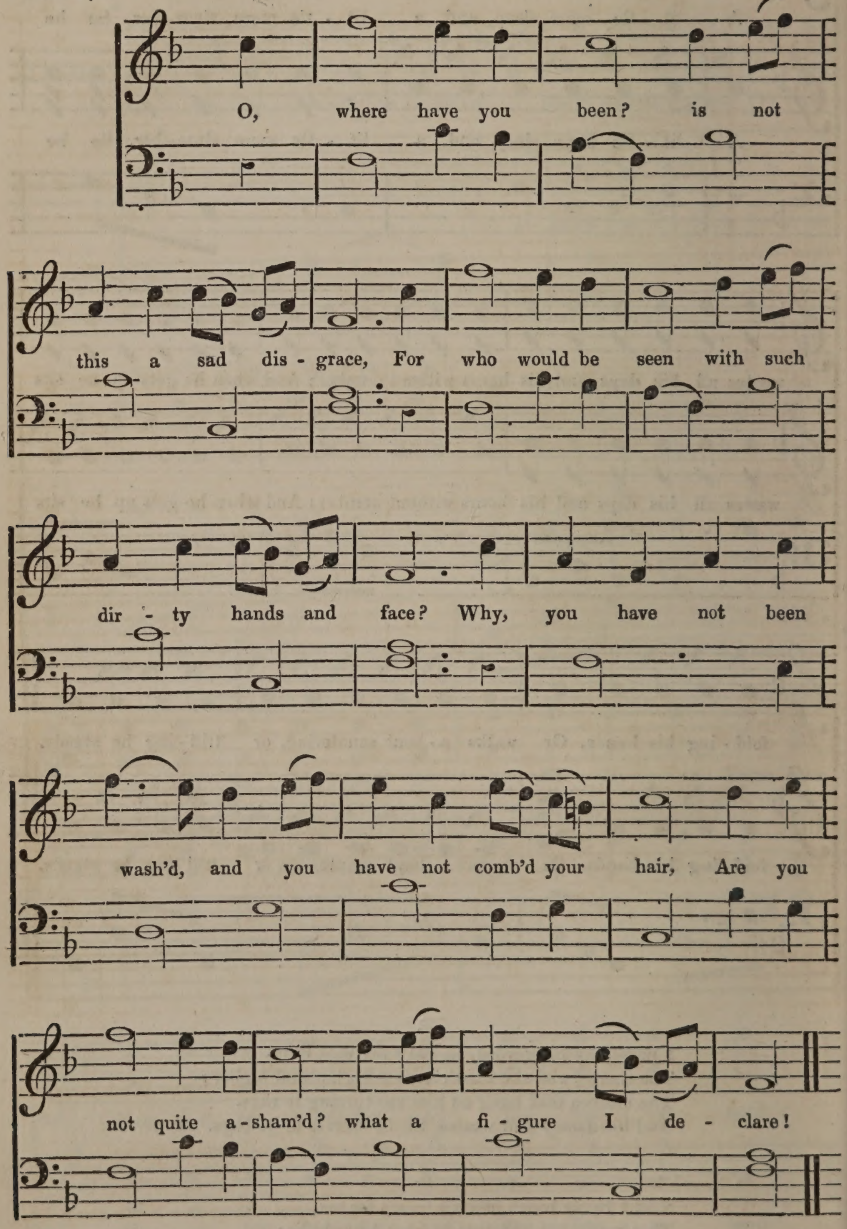
4.

Said I to my heart, here's a lesson for me,
That man's but a picture of what I might be;
But thanks to my friends, for their care of my breeding,
Who taught me betimes to love working and reading.

## No. 30.—NEATNESS AND CLEANLINESS.

Count 4 ♩.

'The blue bells of Scotland.'


O, where have you been? is not
this a sad dis - grace, For who would be seen with such
dir - ty hands and face? Why, you have not been
wash'd, and you have not comb'd your hair, Are you
not quite a - sham'd? what a fi - gure I de - clare!

2.

I'll tell you a rule, so attend that you may hear:
At home, or in school, always clean and neat appear;
Fine clothes you do not want, in the house, nor in the street.
But your pride should be this,—to be always clean and neat.

## No. 31.—WORK AWAY.

Count 4 𝄴.

'Le Roi de Sardaigne.'
The words by W. E. Hickson.

1st Voices.
I re - mem - ber a les - son which was not thrown a -
2nd Voices.
I re - mem - ber a les - son which was not thrown a -
Violoncello, or Piano-forte.
p
way, 'Learn be - times to be of use, don't lose too much time in
p
way, 'Learn be - times to be of use, don't lose too much time in
p
f
play: Work a - way while you're a - ble, work a - way, work a - way.'
f
play: Work a - way while you're a - ble, work a - way, work a - way.'
f

2.

Hands were made to be useful, if you teach them the way,
Therefore, for yourself or neighbour, make them useful every day:—Work away, &c.

3.

And to speed with your labour make the most of to-day,
What may hinder you to-morrow it's impossible to say:—Work away, &c.

4.

As for grief and vexation, let them come when they may,
When your heart is in your labour, it will soon be light and gay:—Work away, &c.

5.

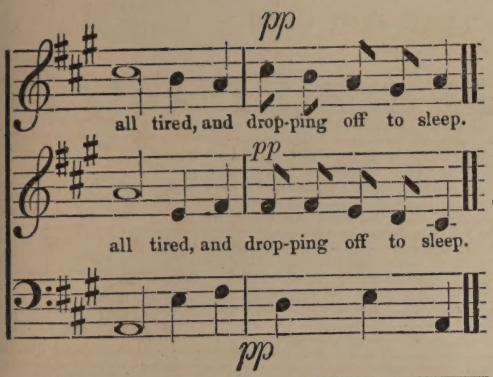
In the world would you prosper, then this counsel obey,
Out of debt is out of danger, and your creditors to pay:—Work away, &c.

6.

Let your own hands support you till your strength shall decay,
And your heart should never fail you, even when your hair is gray:—Work away, &c.

## No. 32.—TIME FOR REST.

Count 4 M. 98.
1st Voices.
2nd Voices.
Violoncello, or Piano-forte.
p
And we're all nod - ding, nid, nid, nod-ding, For we're
And we're all nod - ding, nid, nid, nod-ding, For we're
all tired, and drop - ping off to sleep. To
all tired, and drop - ping off to sleep. To
f
keep a - wake we do our best, But wea - ry limbs must
keep a - wake we do our best, But wea - ry limbs must
have some rest: And we're all nod - ding, nid, nid, nod-ding, And we're
have some rest: And we're all nod - ding, nid, nid, nod-ding, And we're




2.

And we're all nodding, nid, nid, nodding,
For we're all tired, and dropping off to sleep.
The hour is late, we will not stay.
But go to bed without delay:
For we're all nodding, &c.

## No. 33.—GOOD NIGHT.

Count 3
1st Voices.
Good night: good night: May peace and rest
2nd Voices.
Good night: May peace and rest
3rd Voices.
Good night: May peace and
dwell in your breast, May peace and rest dwell in your
dwell in your breast, May peace and rest dwell in your
rest dwell in your breast, and rest dwell in your
breast: good night: good night: good night.
breast: good night: good night: good night.
breast: good night: good night.

THOMS,
PRINTER AND STEREOTYPER, WARWICK SQUARE.

THE

# SECOND CLASS TUNE-BOOK:

A SELECTION OF

## VOCAL MUSIC,

ADAPTED FOR YOUTH OF DIFFERENT AGES, AND ARRANGED (WITH SUITABLE WORDS) AS TWO AND THREE PART HARMONIES.

## THE SINGING MASTER,

## No. IV.

DESIGNED FOR

THE USE OF SCHOOLS, IN WHICH THERE ARE CHILDREN ABOVE TEN YEARS OF AGE, AND FOR PRIVATE FAMILIES.

Second Edition;

REVISED AND CORRECTED.

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MDCCCXXXVIII.

# THE SECOND CLASS TUNE-BOOK.

CONTENTS.


| No. | | Page |
|---|---|---|
| 1. | Sunrise | 146 |
| 2. | Bells ringing | 148 |
| 3. | The love of truth | 150 |
| 4. | For age and want | 151 |
| 5. | In the cottage | 152 |
| 6. | The cricket song | 154 |
| 7. | Absent friends | 156 |
| 8. | When we go out together | 157 |
| 9. | Come let us march and sing | 158 |
| 10. | Forgiveness | 159 |
| 11. | Ere around the huge oak | 161 |
| 12. | Welcome | 162 |
| 13. | A man's a man for all that | 164 |
| 14. | Harvest home | 166 |
| 15. | March and lift up your voices | 167 |
| 16. | When the rosy morn | 168 |
| 17. | The might with the right | 169 |
| 18. | Let the smiles of youth | 172 |
| 19. | Idleness and knavery | 175 |
| 20. | Lullaby | 176 |
| 21. | The hour is come of twilight grey | 177 |
| 22. | The stormy winds | 178 |
| 23. | Our native land | 180 |
| 24. | To the good cause | 182 |
| 25. | Filial affection | 183 |
| 26. | See he comes, the hero comes | 185 |
| 27. | The peasant's song | 186 |
| 28. | The labourer's song | 188 |
| 29. | Humble fare | 190 |
| 30. | Home | 193 |
| 31. | Dulce domum | 194 |
| 32. | Old friends shall never be forgot | 195 |
| 33. | Hark! the lark | 197 |
| 34. | Rejoice, rejoice | 200 |
| 35. | The patriot's song | 201 |
| 36. | Well done, well done | 202 |
| 37. | If you get into debt | 204 |
| 38. | Britons, arise | 206 |
| 39. | The golden rule | 207 |
| 40. | Rule, Britannia | 208 |
| 41. | The National anthem | 210 |
| 42. | Now let notes of joy ascending | 211 |
| 43. | Farewell | 212 |


In the selection and adaptation of the following vocal pieces, we have not confined ourselves to the task of giving expression to sentiments, suitable only to a state of childhood. Education should take a prospective aim, and youth is the period when the mind may be impressed with the feelings and principles which should govern the individual when he arrives at an age to take a part in the active business of life. Hence it will be observed, that several of the songs written for this work, have reference to a time when the boy will become a man, and have duties to discharge in reference to his family, his country, and his kind, of which in childhood he could not have a very clear perception. Throughout the whole, our object has been to make music subservient to higher objects than that of merely pleasing the ear, and to promote cheerfulness of mind, kindly feelings, content; a love of industry, honesty, and integrity, and a spirit of self reliance and independence, combined with that of universal brotherhood.

Most of the songs may be sung without the accompanying parts, but the effect will of course be better with them. In a school the bases may be omitted, or may be taken by the teachers: in a family by the father, or elder brother. In some cases where there are three vocal parts, they may all be sung by treble voices, but not invariably.

THE

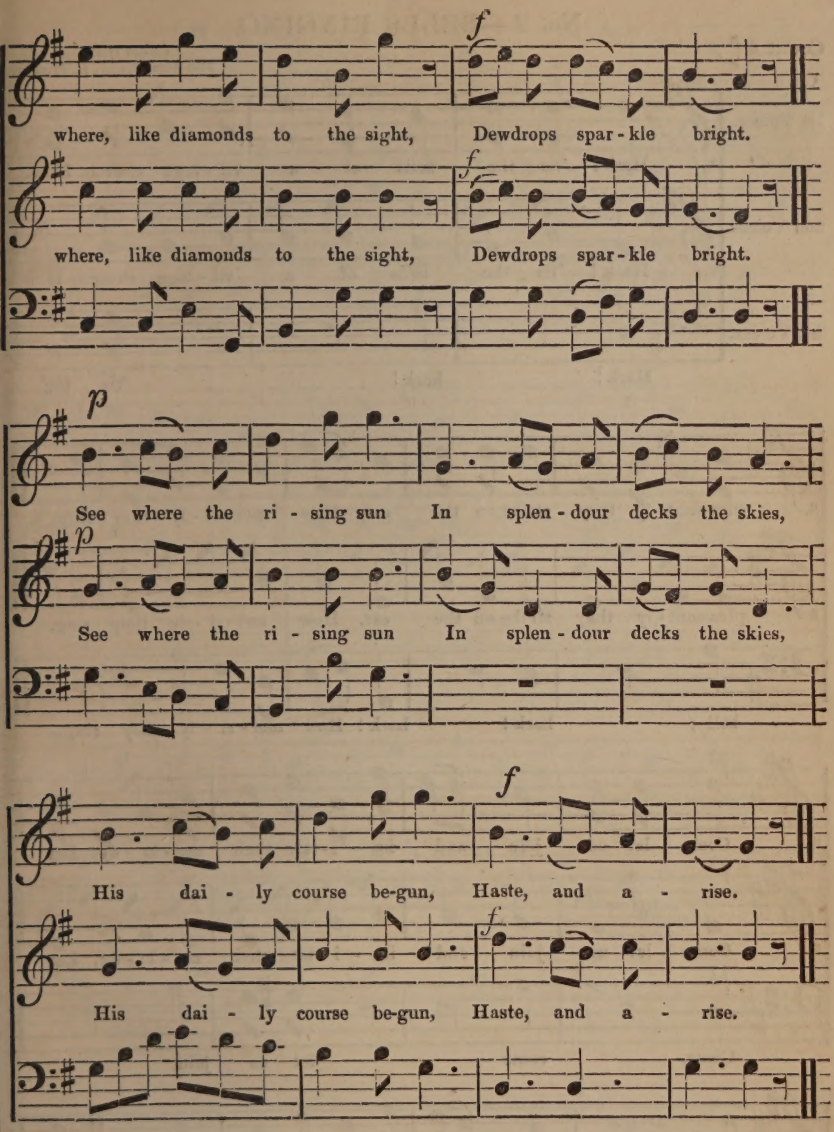
# SECOND CLASS TUNE BOOK.

Count 6 [ M. 160.

## No. 1.—SUNRISE.

Mozart.
The words by W. E. Hickson.

1st Voices.
2nd Voices.
Violoncello, or Piano-forte.
p
See where the ris - ing sun In splen - dour
See where the ris - ing sun In splen-dour
decks the skies, His dai - ly course be - gun,
decks the skies, His dai - ly course be - gun,
f
p
Haste, and a - rise. - - Oh, come with me where
Haste, and a - rise. - - Oh, come with me where
vio - lets bloom And scent the air with sweet per - fume; And
vio - lets bloom And scent the air with sweet per - fume; And


f
where, like diamonds to the sight, Dewdrops spar-kle bright.
f
where, like diamonds to the sight, Dewdrops spar-kle bright.
p
See where the ri - sing sun In splen - dour decks the skies,
p
See where the ri - sing sun In splen - dour decks the skies,
f
His dai - ly course be-gun, Haste, and a - rise.
f
His dai - ly course be-gun, Haste, and a - rise.

3.

Fair is the face of morn;
Why should your eyelids keep
Closed when the night is gone?
Wake from your sleep!

4.

Oh, who would slumber in his bed
When darkness from his couch has fled;
And when the lark ascends on high,
Warbling songs of joy?

5.

Fair is the face of morn;
Why should your eyelids keep
Closed when the night is gone?
Wake from your sleep!

## No. 2.—BELLS RINGING.

Count 4 𝄽.

'Caller Herring.'
The words by W. E. Hickson.

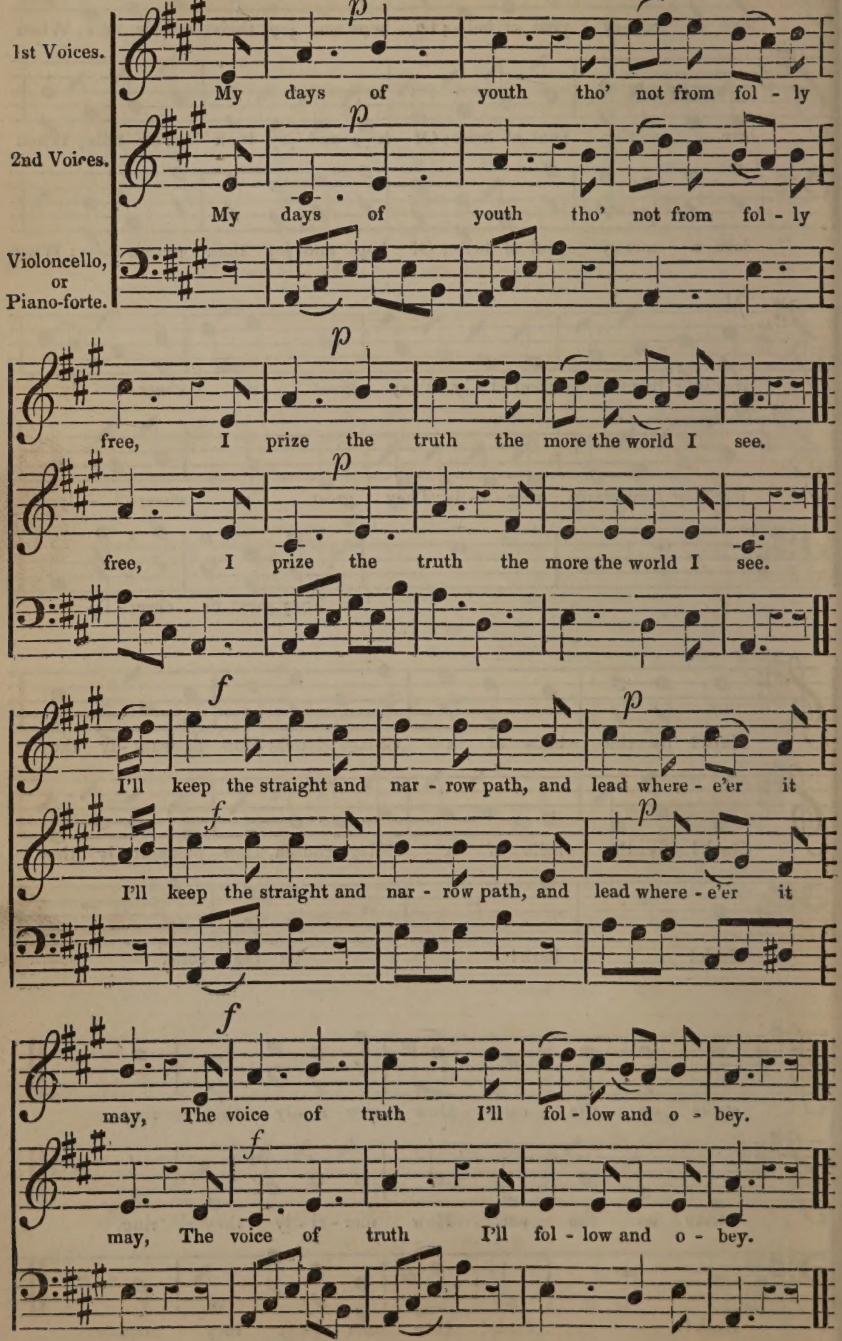
1st Voices.
Hark! 'tis the bells of a vil-lage church, How
2nd Voices.
Hark! 'tis the bells of a vil-lage church, How
3rd Voices.
Hark! hark! 'tis the
plea-sant-ly they strike on the ear, How mer-ri-ly they ring.
plea-sant-ly they strike on the ear, How mer-ri-ly they ring.
bells; hark! hark! How mer-ri-ly they ring.
Come let us join and im-i-tate their me-lo-dy, Let
Come let us join and im-i-tate their me-lo-dy, Let
Come, come let us join,
each take a part in har-mo-ny and sing. I
each take a part in har-mo-ny and sing. I
come, join in har-mo-ny and sing. I

f
love a mer-ry peal of bells; Of hope and joy their mu-sic tells; When
love a mer-ry peal of bells; Of hope and joy their mu-sic tells; When
f
love a mer-ry peal of bells; Of hope and joy their mu-sic tells; When
p
trav'ling homewards wear-i-ly, They greet us cheer-i-ly.
p
trav'ling homewards wear-i-ly, They greet us cheer-i-ly.
They greet us cheer-i-ly.
f
Hark! 'tis the bells of a vil-lage church, How pleasant-ly they
f
Hark! 'tis the bells of a vil-lage church, How pleasant-ly they
f
Hark! hark! 'tis the bells,
strike on the ear, How mer-ri-ly they ring.
strike on the ear, How mer-ri-ly they ring.
Hark! hark! How mer-ri-ly they ring.

## No. 3.—THE LOVE OF TRUTH.

Count 6 M. 60.

The air of 'Begone, dull care.'
The words by W. E. Hickson.


1st Voices.
2nd Voices.
Violoncello, or Piano-forte.
My days of youth tho' not from fol - ly
My days of youth tho' not from fol - ly
free, I prize the truth the more the world I see.
free, I prize the truth the more the world I see.
I'll keep the straight and nar - row path, and lead where - e'er it
I'll keep the straight and nar - row path, and lead where - e'er it
may, The voice of truth I'll fol - low and o - bey.
may, The voice of truth I'll fol - low and o - bey.

2.

My footsteps lead, O truth, and mould my will,
In word and deed my duty to fulfil:
Dishonest arts, and selfish aims to truth can ne'er belong,
No deed of mine shall be a deed of wrong.

3.

The strength of youth, we see it soon decay,
But strong is truth, and stronger every day:
Though falsehood seem a mighty power which we in vain assail,
The power of truth will in the end prevail.

4.

The friends of youth, Oh! let them always be
The friends of truth, and, therefore, dear to thee:
Let others love duplicity, and on them fortune smile,
But the truth for me, and the heart that's free from guile.

---

## No. 4.—FOR AGE AND WANT.

Count 4

A Canon, W. E. Hickson.
The words by Franklin.

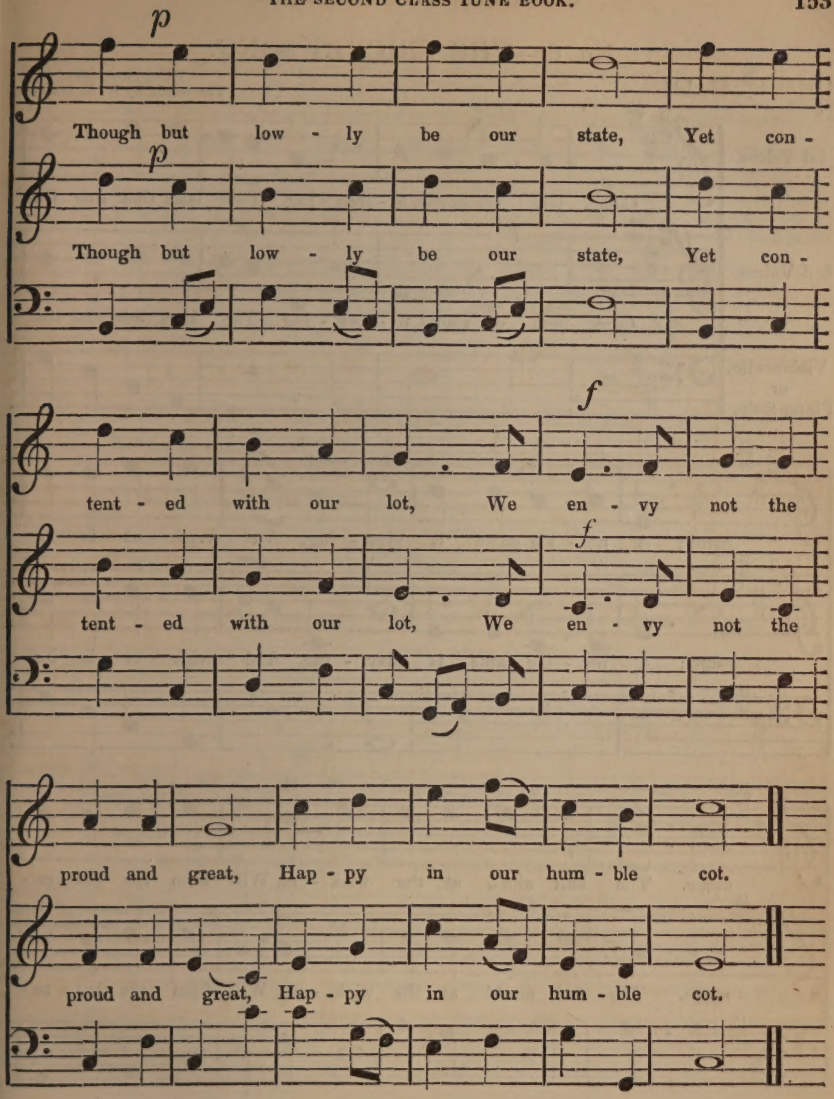
1st Voices.
For age and want save while you
2nd Voices.
For age and
may, No morn - ing sun will last all day. For
want save while you may, No morn - ing sun will
age and want save while you may, No morn - ing
last all day. For age and want save while you
sun will last all day, will last all day.
may, No morn - ing sun will last all day.

## No. 5.—IN THE COTTAGE.

Count 2 ♩ M. 104.

The words by W. E. Hickson.

1st Voices.
2nd Voices.
Violoncello, or Piano-forte.
p
In the cot - tage where we dwell, We have
In the cot - tage where we dwell, We have
f
led a peace - ful life; Ours are joys which
led a peace - ful life; Ours are joys which
none can tell Who en - gage in anx - ious strife.
none can tell Who en - gage in anx - ious strife.


p
Though but low - ly be our state, Yet con -
p
Though but low - ly be our state, Yet con -
f
tent - ed with our lot, We en - vy not the
f
tent - ed with our lot, We en - vy not the
proud and great, Hap - py in our hum - ble cot.
proud and great, Hap - py in our hum - ble cot.

3.

Blest with life, and blest with health,
We desire no splendid home;
Nor, to be the slaves of wealth,
Do we ever wish to roam.

4.

All its sweets would quickly pall—
Honest hearts and liberty
In our own cot are worth them all—
Home is home where'er it be.

## No. 6.—THE CRICKET SONG.

Count 4 | M. 144.

'The Parisienne.'
The words by W. E. Hickson.

1st Voices.
Come, join our sports, o - bey - ing The laws that rule the
2nd Voices.
Come, join our sports, o - bey - ing The laws that rule the
Violoncello, or Piano-forte.
game; A no - ble game is play - ing, And crick - et is its
game; A no - ble game is play - ing, And crick - et is its
name. The ball aim'd at the wick - et, Will from the bat re -
name. The ball aim'd at the wick - et, Will from the bat re -
bound; Then run, boys, run, start ev' - ry one To catch the ball be -
bound; Then run, boys, run, start ev' - ry one To catch the ball be -

p
fore it fall, So take your sta-tions round, So take your sta-tions
p
fore it fall, So take your sta-tions round, So take your sta-tions
f
round. Then run, boys, run, start ev' - ry one To catch the ball be -
f
round. Then run, boys, run, start ev' - ry one To catch the ball be -
p
f
fore it fall, So take your stations round, So take your sta-tions round.
p
f
fore it fall, So take your stations round, So take your sta-tions round.

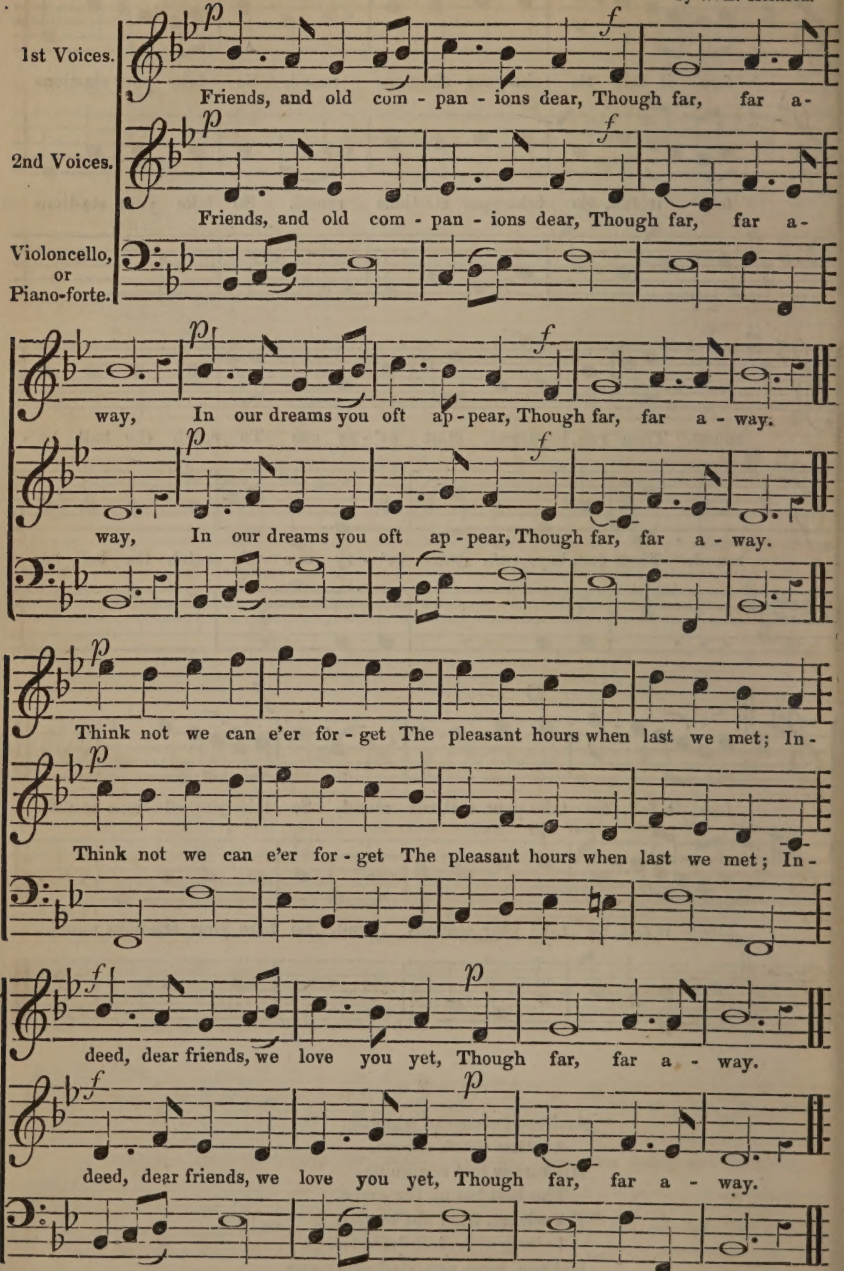
2.

And now, secure of winning,
Another youth is seen,
His turn is just beginning,
The best bat on the green.
The wicket, from our bowler,
Is long with skill defended,
But run, boys, run, start every one
To catch the ball before it fall:
He 's out, the game is ended,
And we the game have won.
But run, boys, run, &c.

Count 4 | M. 76.

## No. 7.—ABSENT FRIENDS.

A Welch Air.—The words by W. E. Hickson.


1st Voices.
Friends, and old com - pan - ions dear, Though far, far a -
2nd Voices.
Friends, and old com - pan - ions dear, Though far, far a -
Violoncello, or Piano-forte.
way, In our dreams you oft ap - pear, Though far, far a - way.
way, In our dreams you oft ap - pear, Though far, far a - way.
Think not we can e'er for - get The pleasant hours when last we met; In -
Think not we can e'er for - get The pleasant hours when last we met; In -
deed, dear friends, we love you yet, Though far, far a - way.
deed, dear friends, we love you yet, Though far, far a - way.

3.—Time steals on, and you remain,
Still far, far away;
But we hope to meet again,
Though far, far away.

4.—Yes, we hope again to meet,
And then our joy will be complete;
For now, dear friends, the thought is sweet,
Though far, far away.

## No. 8.—WHEN WE GO OUT TOGETHER.

Count 4

A March.

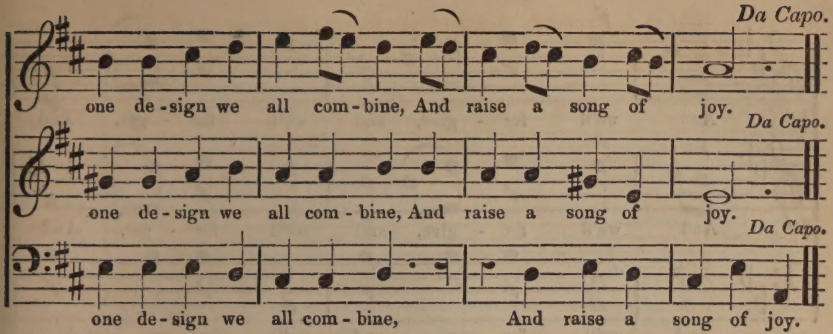
1st Voices.
When we go out to - ge - ther, In bright or gloomy
2nd Voices.
When we go out to - ge - ther, In bright or gloomy
Violoncello, or Piano-forte.
wea - ther, The same good friends as e - - ver, We'll sing to cheer the
wea - ther, The same good friends as e - - ver, We'll sing to cheer the
way: And when our jour-ney end - - ing, Our steps are homeward
way: And when our jour-ney end - - ing, Our steps are homeward
bend - ing, Our cheer-ful voi - ces blend - ing, Shall close the hap-py day.
bend - ing, Our cheer-ful voi - ces blend - ing, Shall close the hap-py day.

## No. 9.—COME, LET US MARCH AND SING.

Count 4 ♩ M. 144.

The air of 'Le Petit Tambour.'
The words by W. E. Hickson.

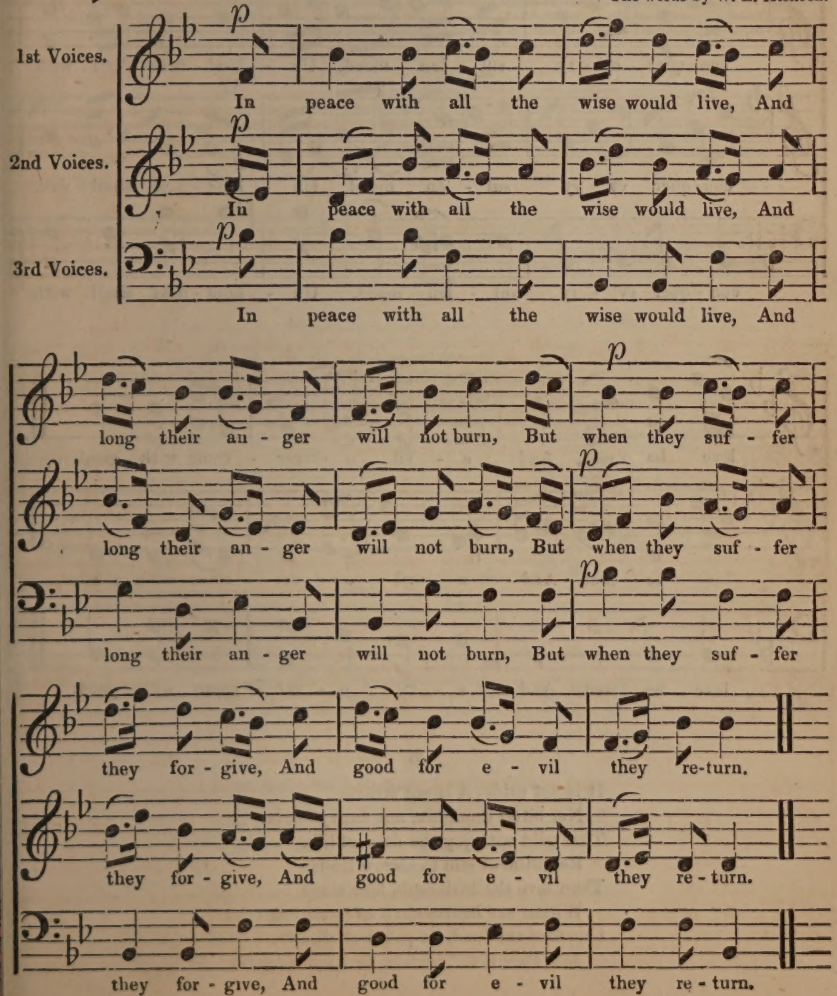
1st Voices.
2nd Voices.
3rd Voices.
f
Come, let us march and sing, And
Come, let us march, come, march and sing, And
Come, let us march, come, march,
mu - sic's voice o - bey, We can - not tire if
mu - sic's voice o - bey, We can - not tire if
And mu - sic's voice o - bey, Let us march,
Fine.
all con - spire With songs to cheer the way. The
all con - spire With songs to cheer the way.
march, march, march, come, let us march a - way. The
p
pleasures of this hour, No dis - cord shall al - loy, With
The pleasures of this hour, No dis-cord shall al - loy, With
pleasures of this hour, No dis - cord shall al - loy, With

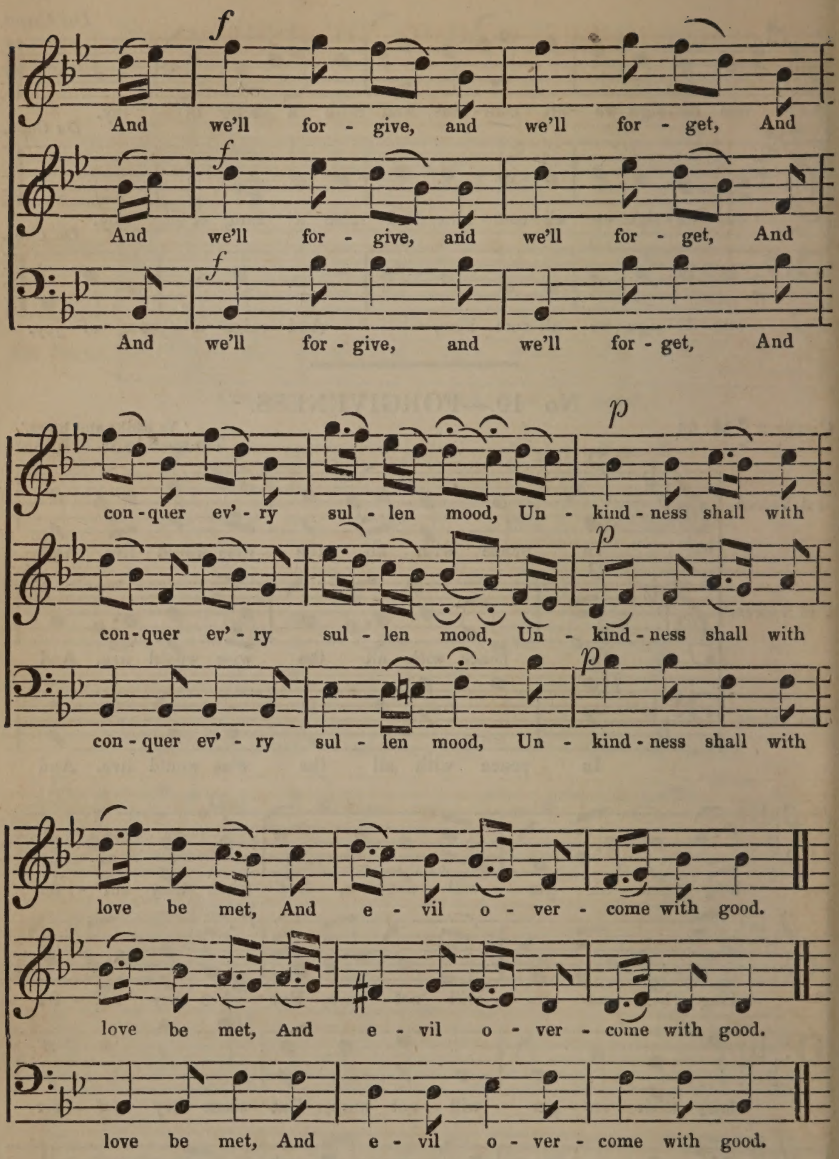

Da Capo.
one de-sign we all com-bine, And raise a song of joy.
Da Capo.
one de-sign we all com-bine, And raise a song of joy.
Da Capo.
one de-sign we all com-bine, And raise a song of joy.

## No. 10.—FORGIVENESS.

Count 6 [ M. 66.

'Ye banks and braes.'
The words by W. E. Hickson.

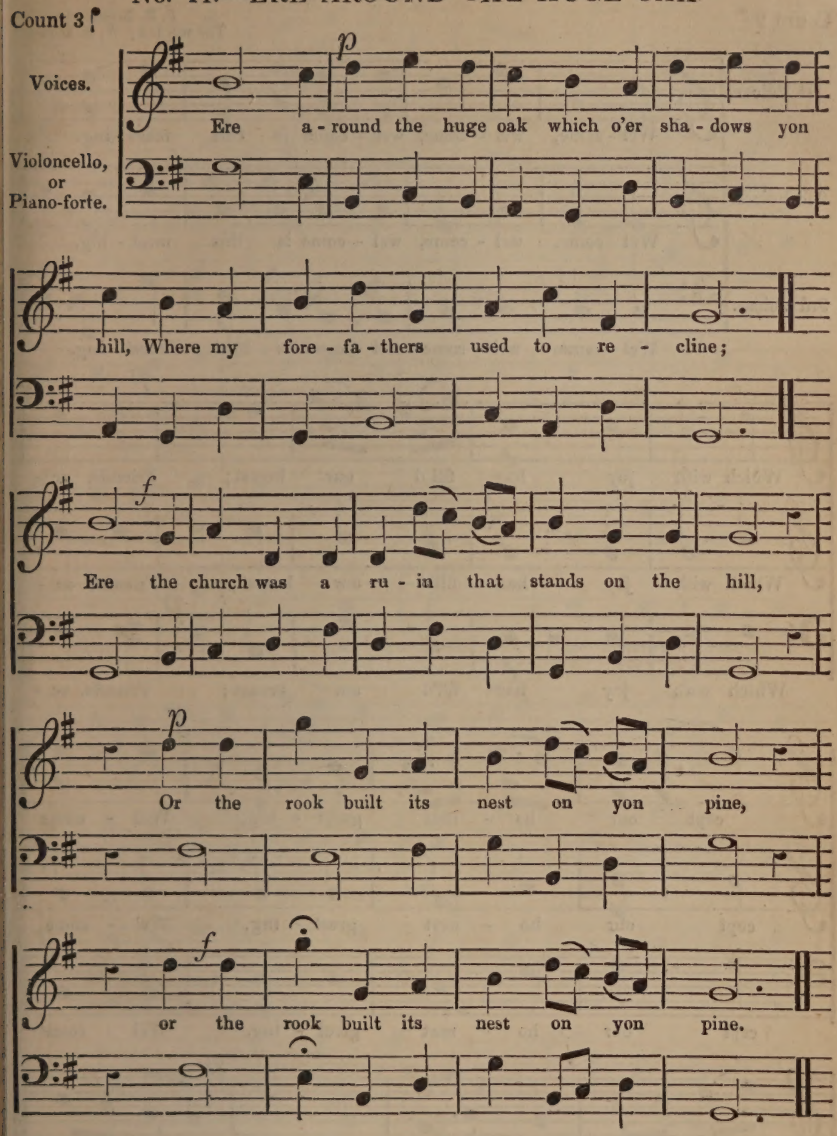

1st Voices.
2nd Voices.
3rd Voices.
p
In peace with all the wise would live, And
long their an-ger will not burn, But when they suf-fer
they for-give, And good for e-vil they re-turn.


f
And we'll for - give, and we'll for - get, And
f
And we'll for - give, and we'll for - get, And
f
And we'll for - give, and we'll for - get, And
p
con - quer ev' - ry sul - len mood, Un - kind - ness shall with
p
con - quer ev' - ry sul - len mood, Un - kind - ness shall with
p
con - quer ev' - ry sul - len mood, Un - kind - ness shall with
love be met, And e - vil o - ver - come with good.
love be met, And e - vil o - ver - come with good.
love be met, And e - vil o - ver - come with good.

2.

It is not pride, it is not strife,
Nor bitter thoughts, nor angry deeds,
That gild with joy the days of life,
Resentment still to sorrow leads.
Then love shall triumph, love alone
Within our hearts shall live and reign;
Our foes subdued, its power shall own,
And once loved friends, be friends again.

## No. 11.—ERE AROUND THE HUGE OAK.


Count 3
Voices.
Violoncello, or Piano-forte.
p
Ere a - round the huge oak which o'er sha - dows yon
hill, Where my fore - fa - thers used to re - cline;
f
Ere the church was a ru - in that stands on the hill,
p
Or the rook built its nest on yon pine,
f
or the rook built its nest on yon pine.

2.

I can trace back the time to a far distant date,
When my forefathers toil'd in yon field,
And the farm I now hold on your honour's estate,
Is the same that my grandfather till'd.

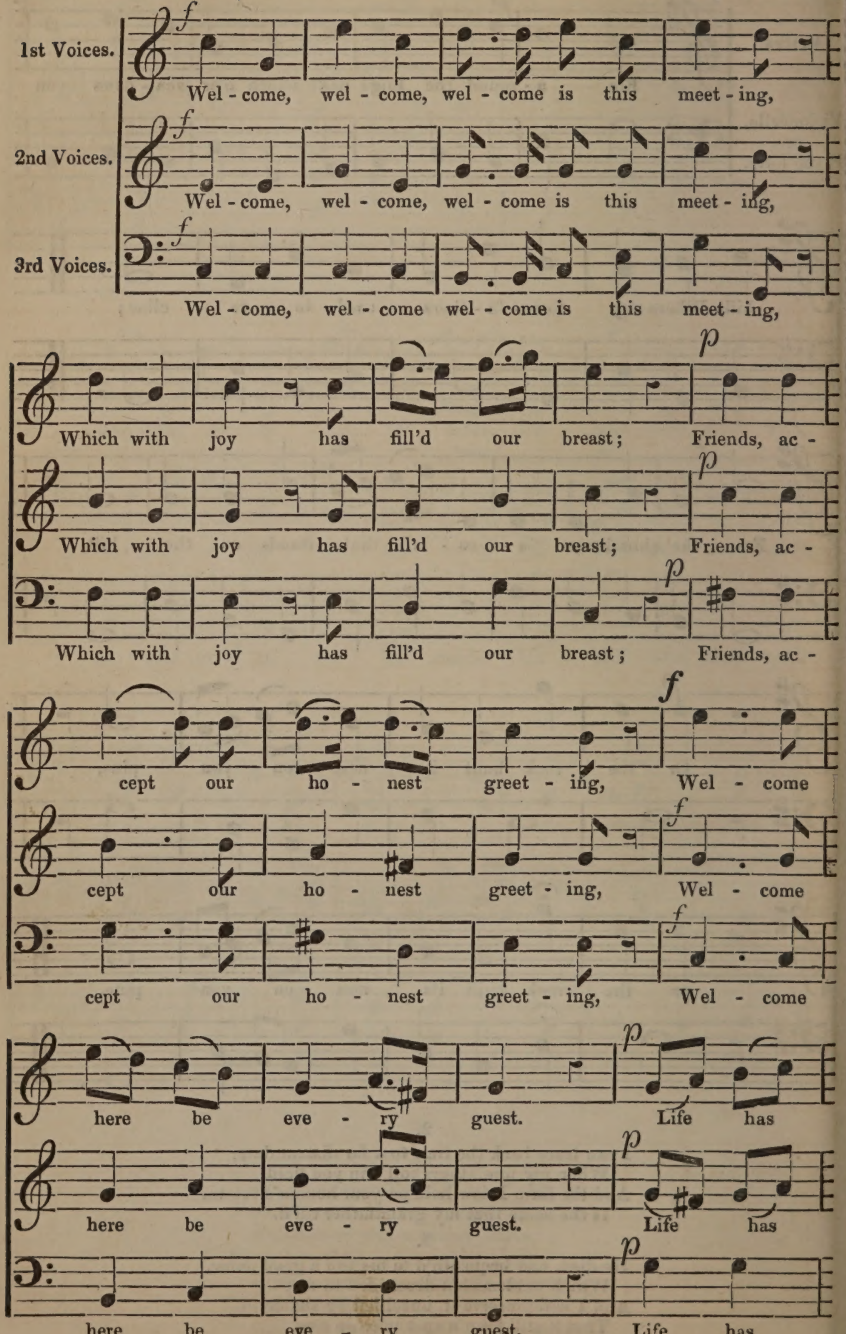
3.

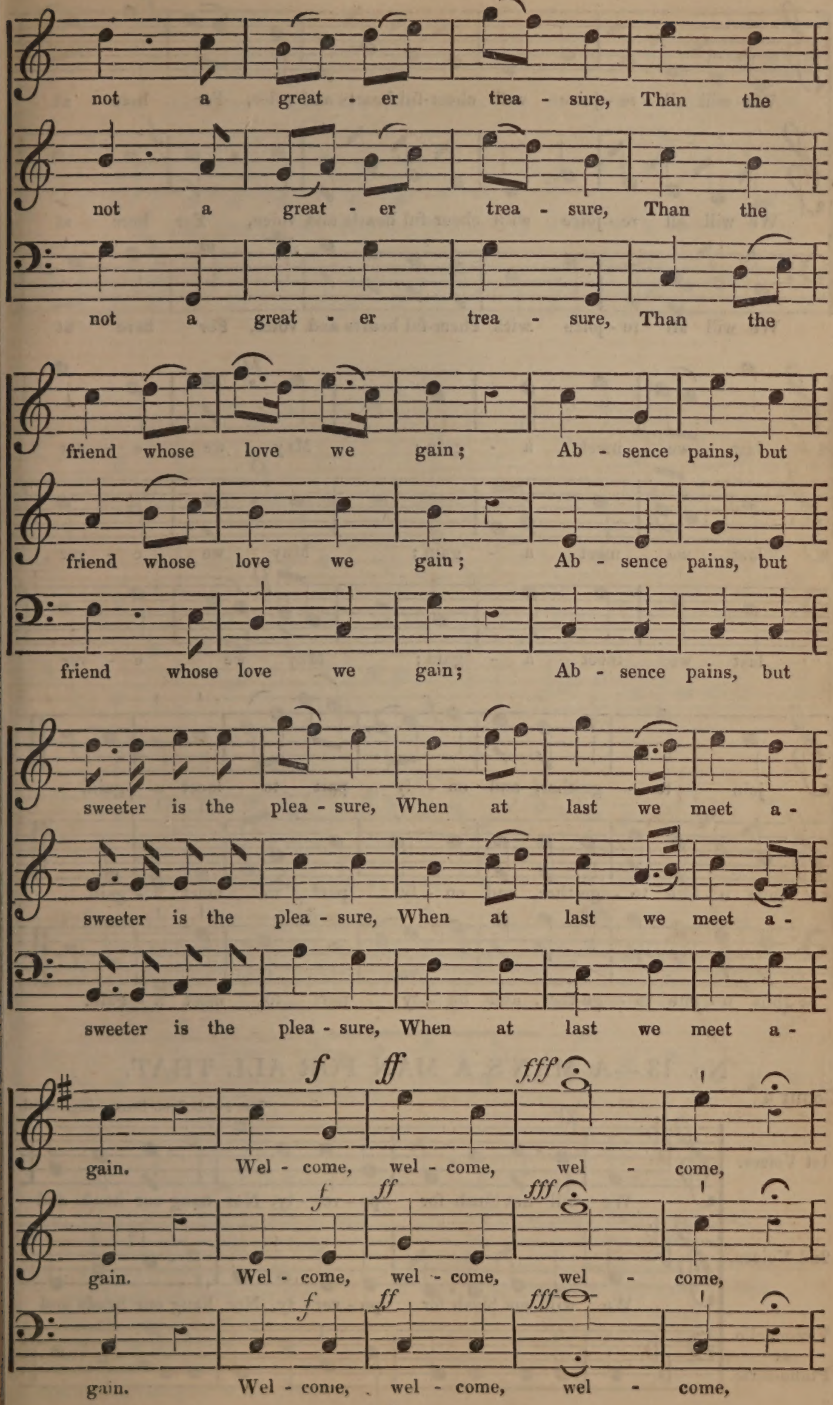
He died, and bequeath'd to his son a good name,
Which unblemish'd descended to me,
And I will preserve it, unsullied by shame,
That it still from a spot may go free.

## No. 12.—WELCOME.

Count 2

F. X. Eisenhofer.
The words by W. E. Hickson.


1st Voices.
2nd Voices.
3rd Voices.
Wel - come, wel - come, wel - come is this meet - ing,
Wel - come, wel - come, wel - come is this meet - ing,
Wel - come, wel - come wel - come is this meet - ing,
Which with joy has fill'd our breast; Friends, ac -
Which with joy has fill'd our breast; Friends, ac -
Which with joy has fill'd our breast; Friends, ac -
cept our ho - nest greet - ing, Wel - come
cept our ho - nest greet - ing, Wel - come
cept our ho - nest greet - ing, Wel - come
here be eve - ry guest. Life has
here be eve - ry guest. Life has
here be eve - ry guest. Life has

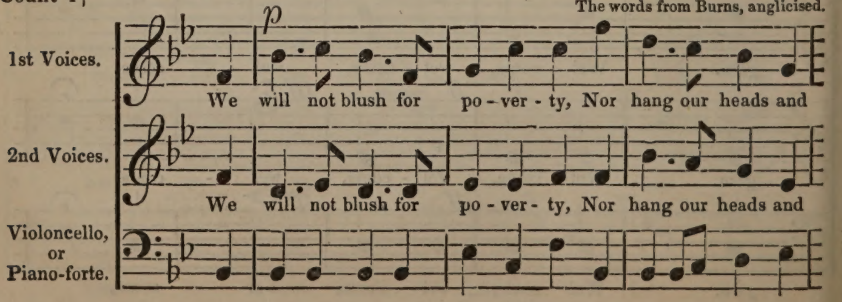

not a great - er trea - sure, Than the
not a great - er trea - sure, Than the
not a great - er trea - sure, Than the
friend whose love we gain; Ab - sence pains, but
friend whose love we gain; Ab - sence pains, but
friend whose love we gain; Ab - sence pains, but
sweeter is the plea - sure, When at last we meet a -
sweeter is the plea - sure, When at last we meet a -
sweeter is the plea - sure, When at last we meet a -
f ff fff
gain. Wel - come, wel - come, wel - come,
f ff fff
gain. Wel - come, wel - come, wel - come,
f ff fff
gain. Wel - come, wel - come, wel - come,

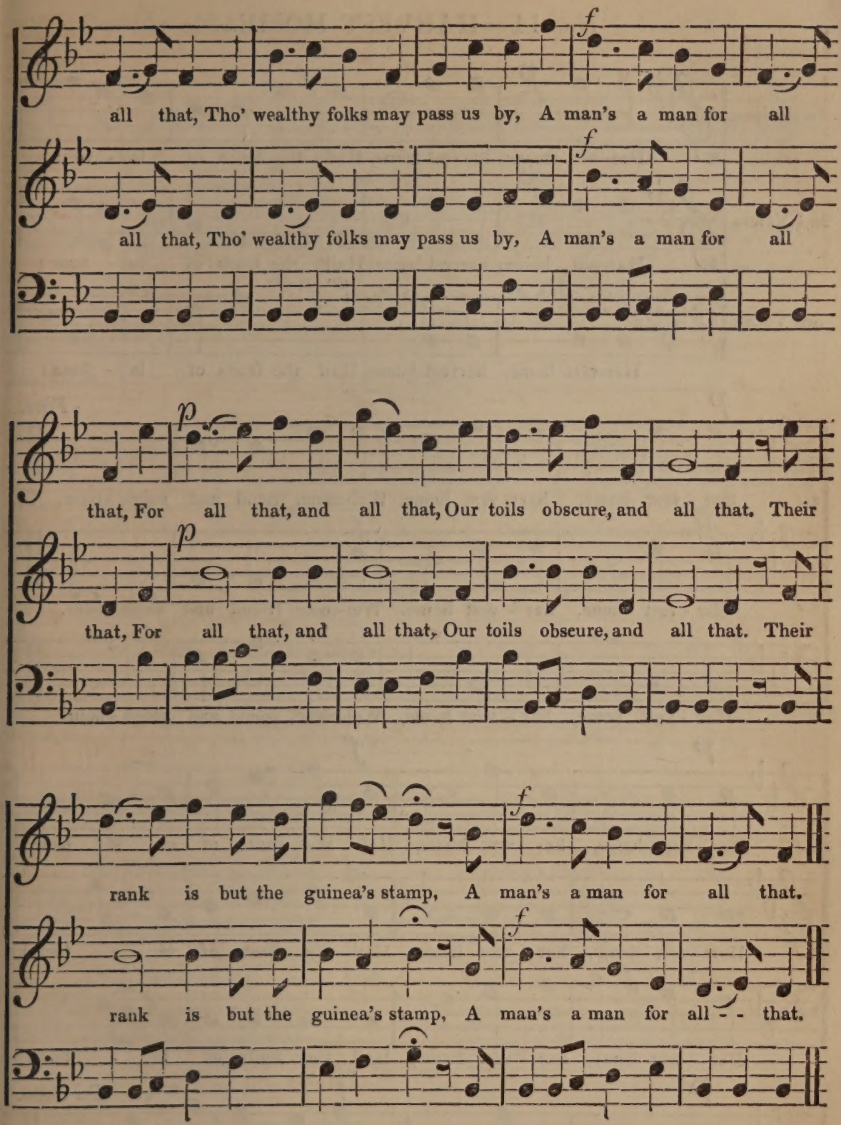
We will all re - joice with cheer-ful hearts and voice, For here at
We will all re - joice with cheer-ful hearts and voice, For here at
We will all re - joice with cheer-ful hearts and voice, For here at
last we meet a - gain; May we e - ver
last we meet a - gain; May we e - ver
last we meet a - gain; May we e - ver
join to - ge-ther, and on - ly part to meet a - gain.
thus u - nite to - ge-ther, and on - ly part to meet a - gain.
thus u - nite to - ge-ther, and on - ly part to meet a - gain.

## No. 13.—A MAN'S A MAN FOR ALL THAT.

Count 4

The words from Burns, anglicised.


1st Voices.
We will not blush for po - ver - ty, Nor hang our heads and
2nd Voices.
We will not blush for po - ver - ty, Nor hang our heads and
Violoncello, or Piano-forte.


all that, Tho' wealthy folks may pass us by, A man's a man for all
all that, Tho' wealthy folks may pass us by, A man's a man for all
that, For all that, and all that, Our toils obscure, and all that. Their
that, For all that, and all that, Our toils obscure, and all that. Their
rank is but the guinea's stamp, A man's a man for all that.
rank is but the guinea's stamp, A man's a man for all - - that.

2.

The king may make a knight, or lord,
A marquis, duke, and all that;
But honesty needs no reward,
And kings can never buy that.
For all that, and all that,
The pride of birth and all that;
Good sense and worth o'er all the earth,
Are nobler things than all that.

3.

And let us pray, that come it may,
As come it will for all that;
When with the right, shall be the might,
And truth shall reign, and all that.
For all that, and all that,
'Tis coming still for all that;
When man with man the wide world o'er
Shall brothers be, and all that.

## No. 14.—HARVEST HOME.

Count 4
1st Voices.
Har-vest home, harvest home, Hail the fruits of la - bour;
2nd Voices.
Har-vest home, harvest home, Hail the fruits of la - bour;
3rd Voices.
Har-vest home, harvest home, Hail the fruits of la - bour;
Fine.
Har - vest home, har - vest home, Wel-come, friend and neigh - bour.
Har - vest home, har - vest home, Wel-come, friend and neigh - bour.
Har - vest home, har - vest home, Wel-come, friend and neigh - bour.
Har - vest home, har - vest home, Hail the fruits of la - bour;
Har - vest home, har - vest home, Hail the fruits of la - bour;
Har - vest home, har - vest home, Hail the fruits of la - bour.
Da Capo.
Har-vest home, har-vest home, Welcome, friend and neigh - bour.
Har-vest home, har-vest home, Welcome, friend and neigh - bour.
Har-vest home, har-vest home, Welcome, friend and neigh - bour.

# No. 15.—MARCH, AND LIFT UP YOUR VOICES.

Count 4

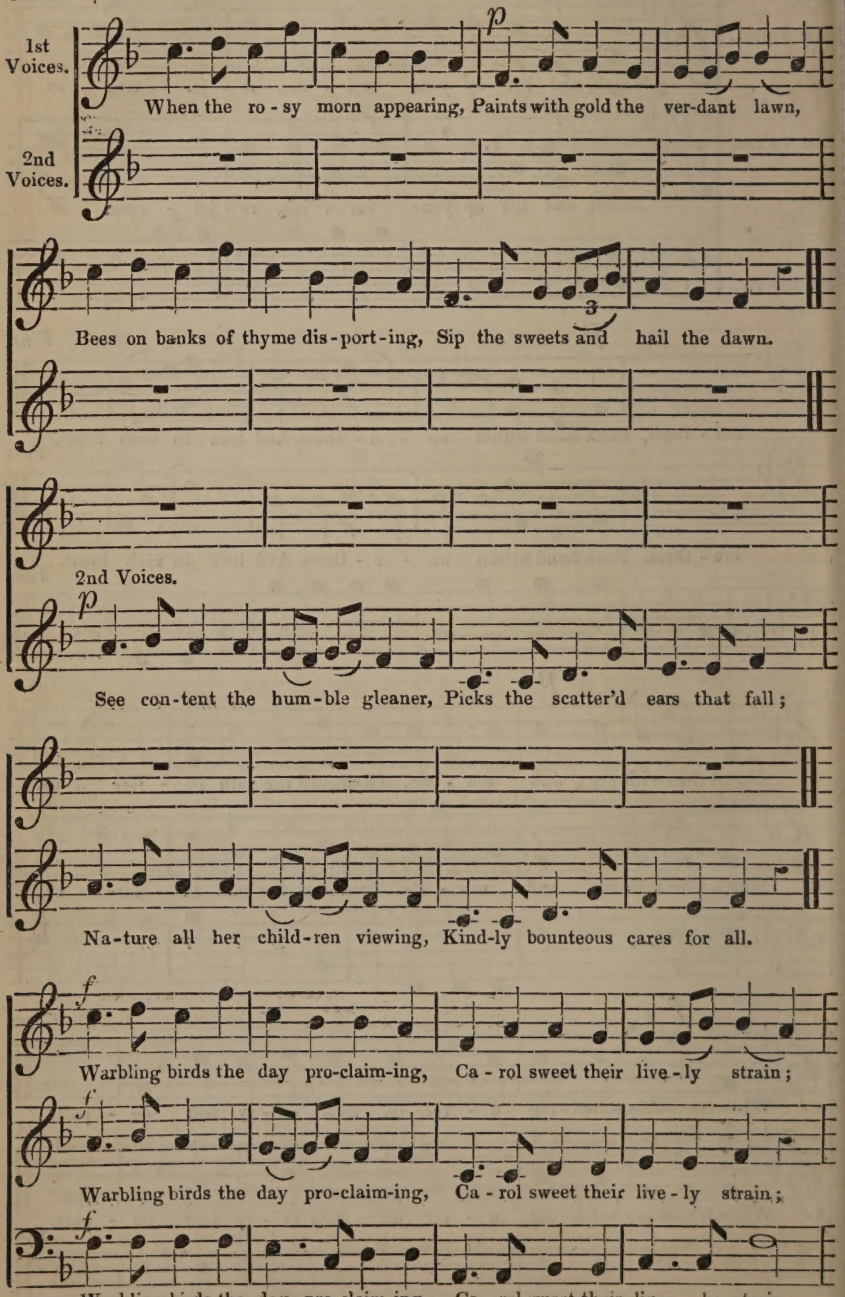
'Suone la tromba.'
The words by W. E. Hickson.

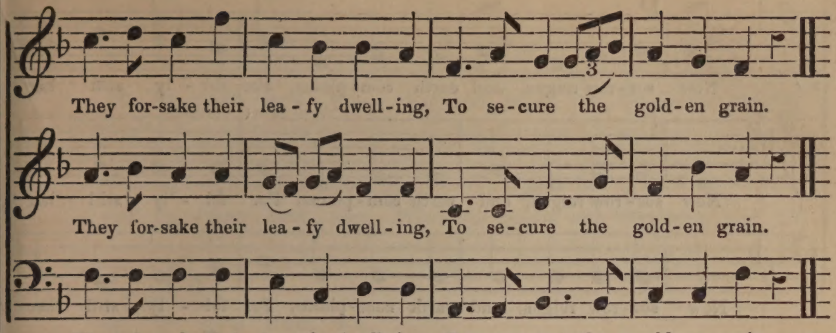
1st Voices.
2nd Voices.
Violoncello, or Piano-forte.
March, and lift up your voi - ces, re - joi - cing as
March, and lift up your voi - ces, re - joi - cing as
bro - thers, Each hand within an - o - thers, And love in each heart.
bro - thers, Each hand within an - o - thers, And love in each heart.
March thus with joy and mu - sic, To smooth the path be - fore us,
March thus with joy and mu - sic, To smooth the path be - fore us,
While friendship watch - ing o - ver us, Bids ev' - ry fear de - part.
While friendship watch - ing o - ver us, Bids ev' - ry fear de - part.
Fine.
Da Capo.
D.C.

## No. 16.—WHEN THE ROSY MORN APPEARING.

Count 4 ♩ M. 116.

For three equal Voices, or two Trebles and a Base.

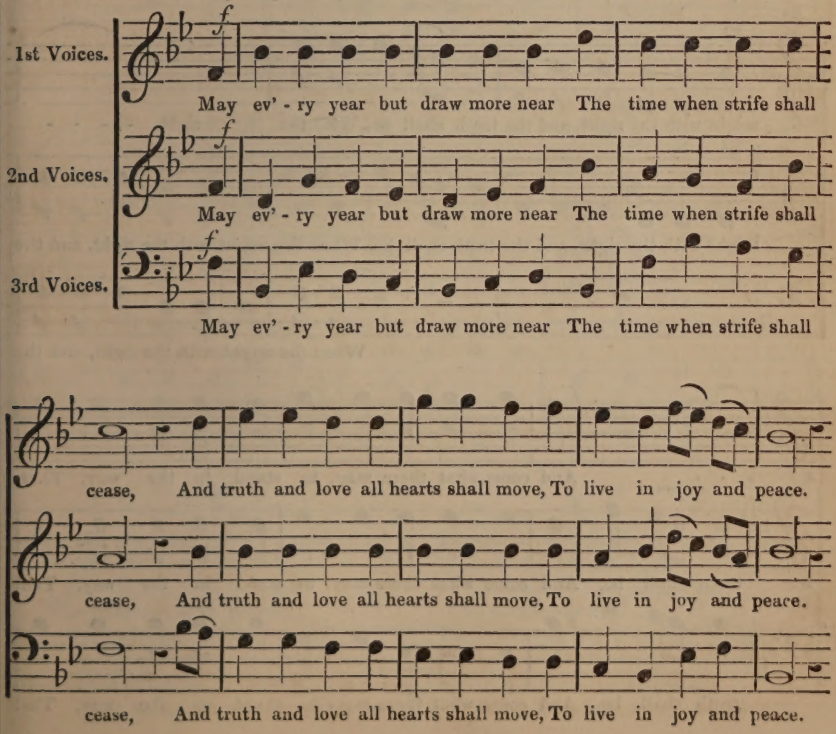

1st Voices.
2nd Voices.
When the ro - sy morn appearing, Paints with gold the ver-dant lawn,
Bees on banks of thyme dis-port-ing, Sip the sweets and hail the dawn.
2nd Voices.
See con-tent the hum-ble gleaner, Picks the scatter'd ears that fall;
Na-ture all her child-ren viewing, Kind-ly bounteous cares for all.
Warbling birds the day pro-claim-ing, Ca - rol sweet their live-ly strain;
Warbling birds the day pro-claim-ing, Ca - rol sweet their live - ly strain;
Warbling birds the day pro-claim-ing, Ca - rol sweet their live - ly strain;

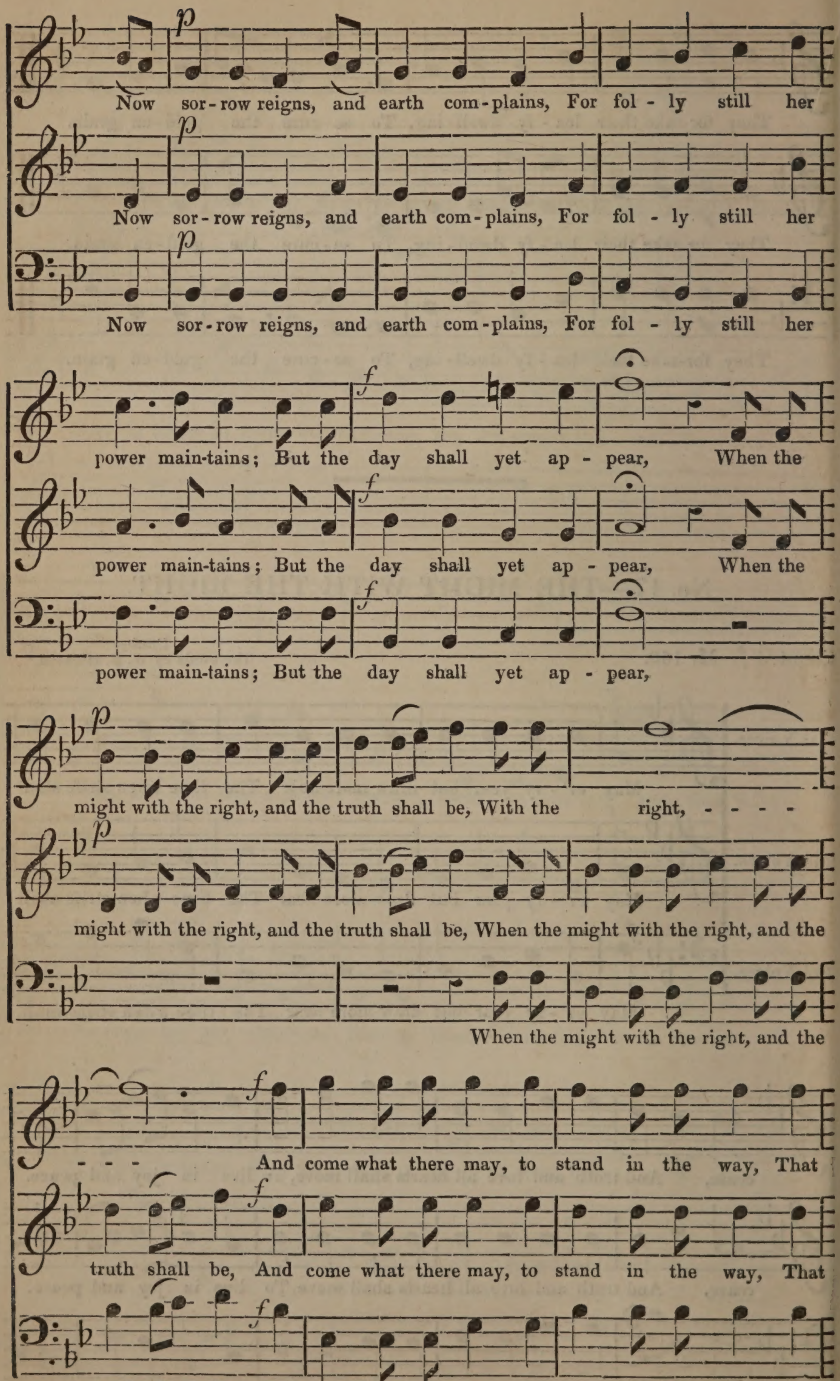

They for-sake their lea - fy dwell-ing, To se-cure the gold-en grain.
They for-sake their lea - fy dwell-ing, To se-cure the gold-en grain.
They for-sake their lea - fy dwell-ing, To se-cure the gold-en grain.

## No. 17.—THE MIGHT WITH THE RIGHT.

Count 4 | M. 160.

Danby.
The words by W. E. Hickson.


1st Voices.
2nd Voices.
3rd Voices.
May ev' - ry year but draw more near The time when strife shall
May ev' - ry year but draw more near The time when strife shall
May ev' - ry year but draw more near The time when strife shall
cease, And truth and love all hearts shall move, To live in joy and peace.
cease, And truth and love all hearts shall move, To live in joy and peace.
cease, And truth and love all hearts shall move, To live in joy and peace.


Now sor-row reigns, and earth com-plains, For fol - ly still her
Now sor-row reigns, and earth com-plains, For fol - ly still her
Now sor-row reigns, and earth com-plains, For fol - ly still her
power main-tains; But the day shall yet ap - pear, When the
power main-tains; But the day shall yet ap - pear, When the
power main-tains; But the day shall yet ap - pear,
might with the right, and the truth shall be, With the right, - - - -
might with the right, and the truth shall be, When the might with the right, and the
When the might with the right, and the
- - - And come what there may, to stand in the way, That
truth shall be, And come what there may, to stand in the way, That
truth shall be, And come what there may, to stand in the way, That

day the world shall see, When the might with the right, and the
day the world shall see, When the might with the right, and the
day the world shall see,
truth shall be, With the right, - - - - - - - - And
truth shall be, When the might with the right and the truth shall be, And
When the might with the right and the truth shall be, And
come what there may, to stand in the way, That day the world shall see.
come what there may, to stand in the way, That day the world shall see.
come what there may, to stand in the way, That day the world shall see.

2.

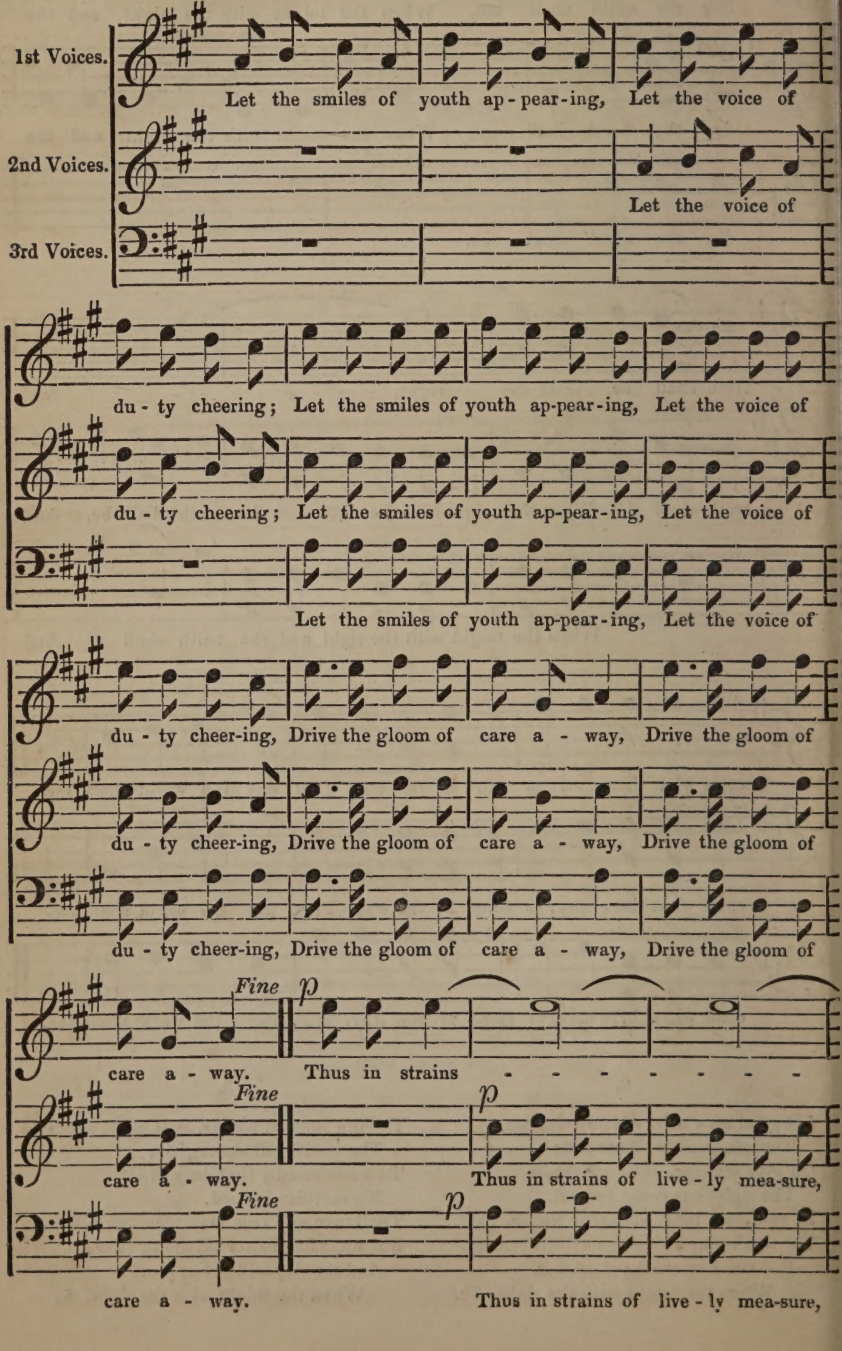
Let good men ne'er of truth despair,
Though humble efforts fail;
Oh give not o'er, until once more
The righteous cause prevail.
In vain, and long, enduring wrong,
The weak may strive against the strong;
But the day shall yet appear,
When the might with the right, &c.

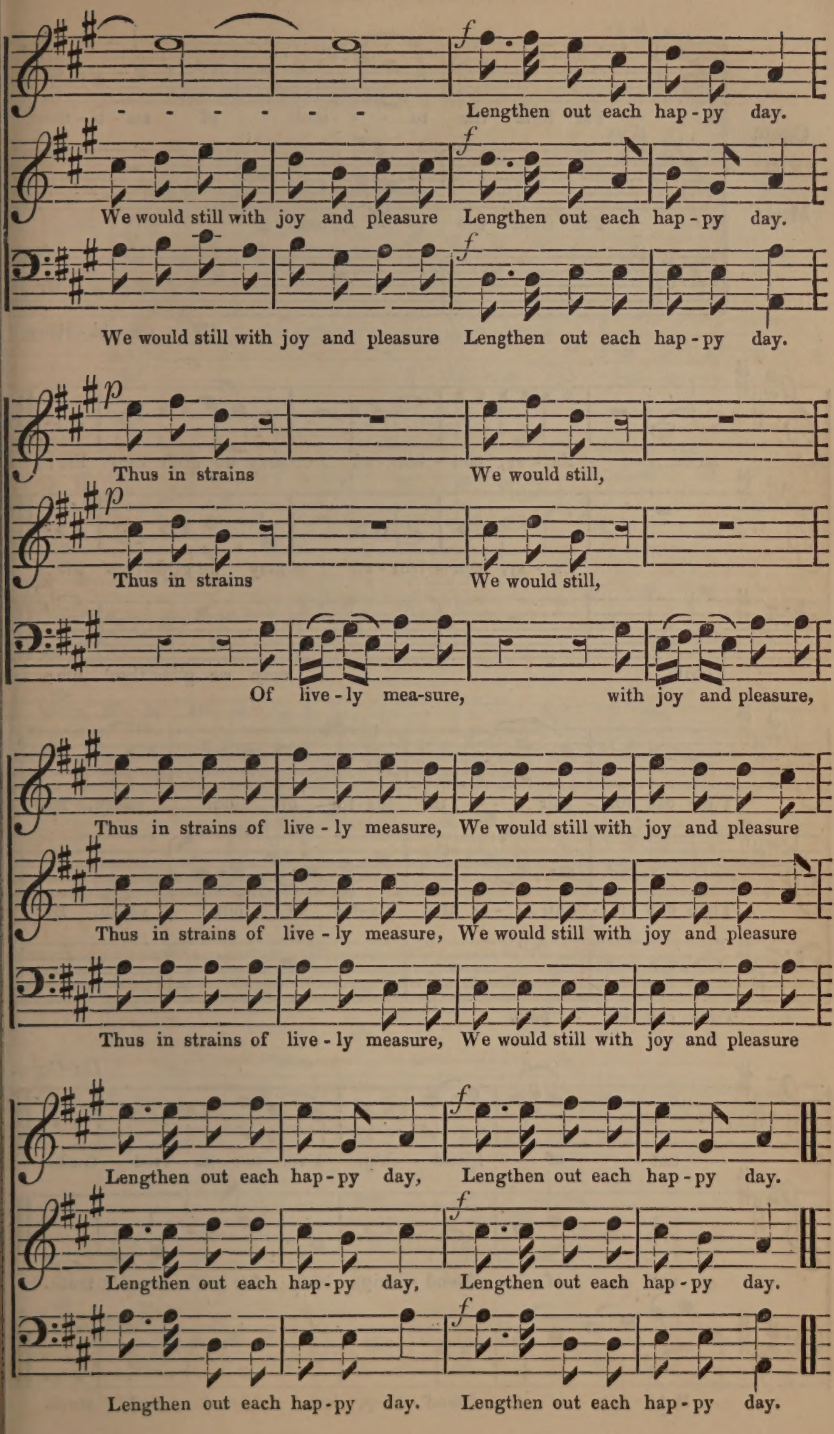
3.

Though interest pleads, that noble deeds
The world will not regard;
To noble minds, that duty binds,
No sacrifice is hard.
The brave and true may seem but few,
But hope has better things in view;
And the day will yet appear,
When the might with the right, &c.

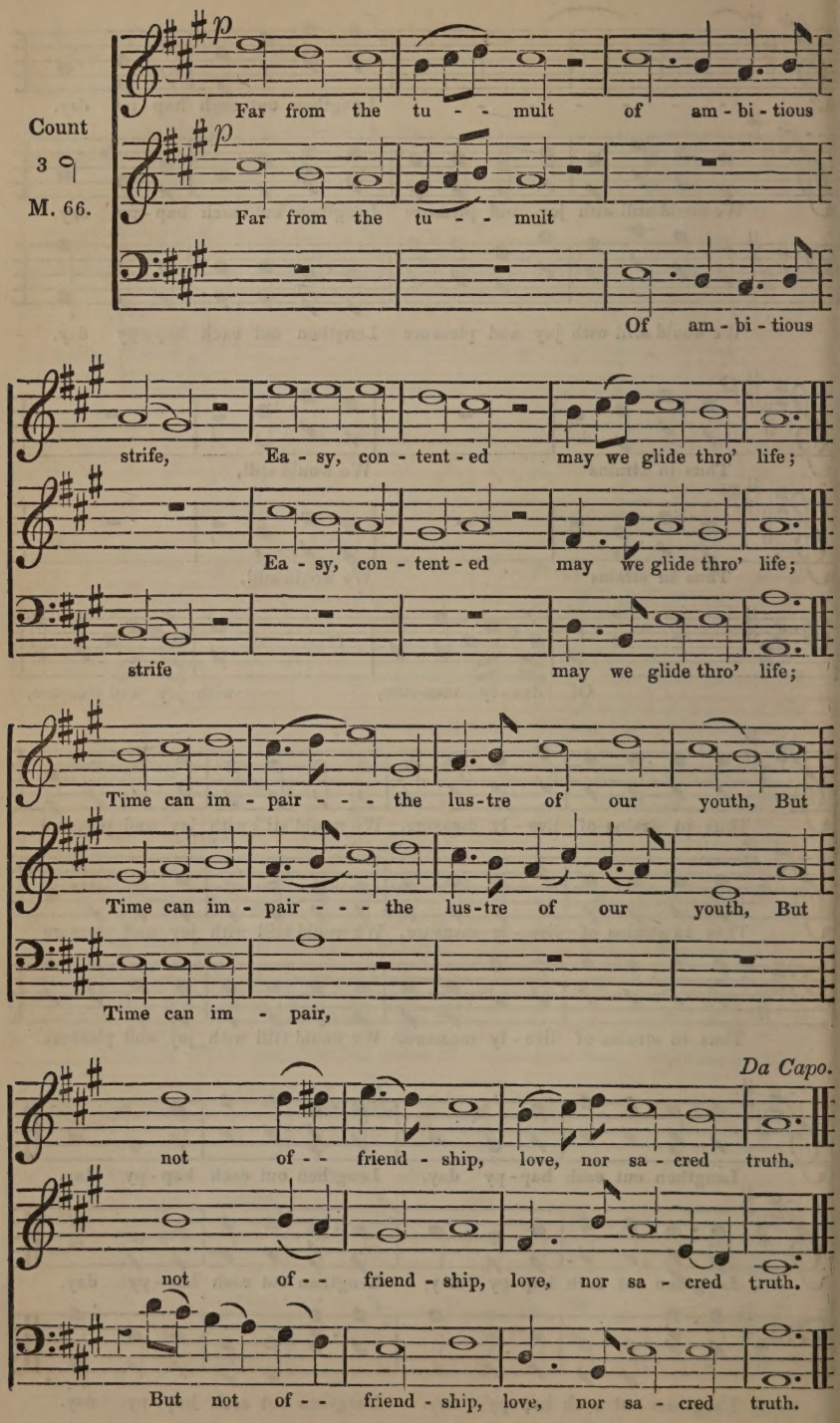
## No. 18.—LET THE SMILES OF YOUTH APPEARING.

Count 4 M. 160.

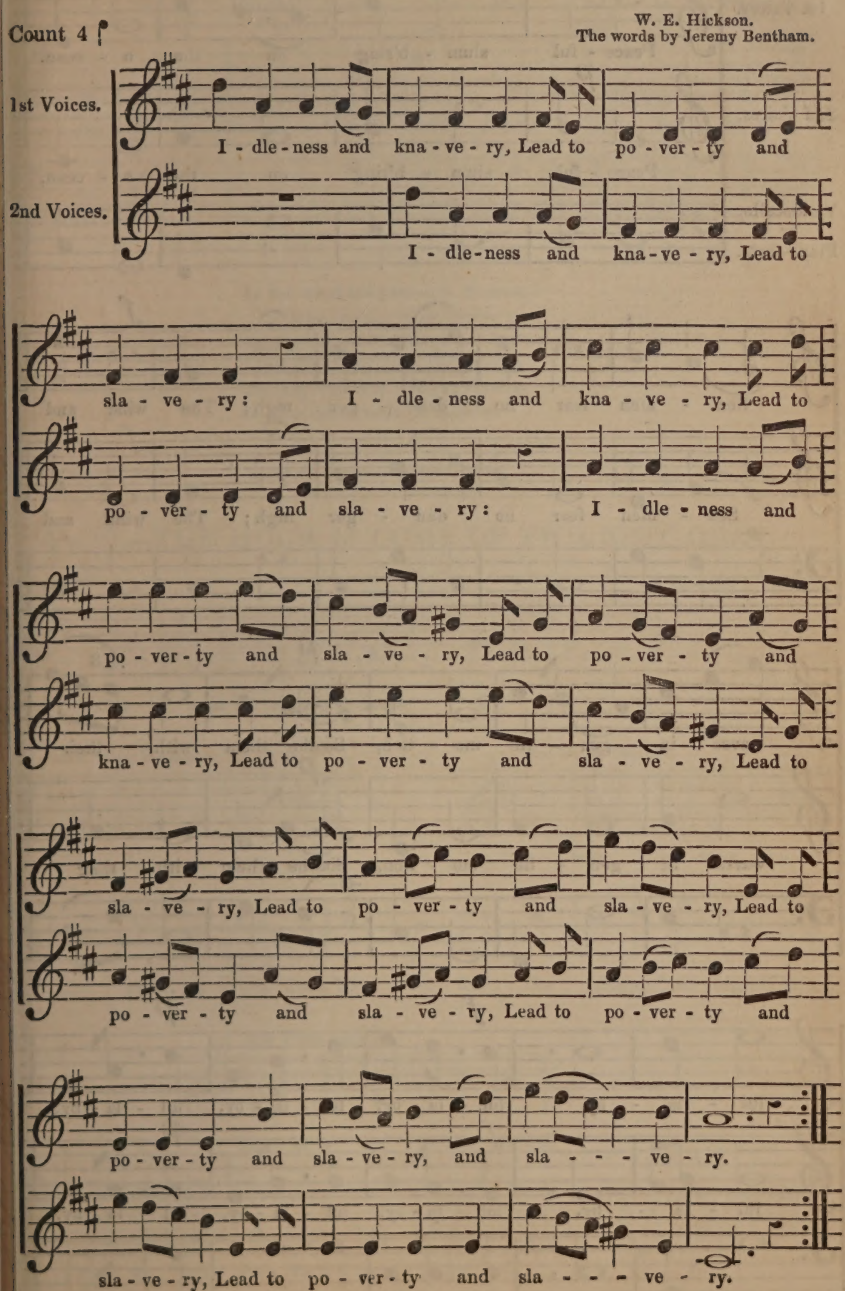

1st Voices.
2nd Voices.
3rd Voices.
Let the smiles of youth ap-pear-ing, Let the voice of
Let the voice of
du-ty cheering; Let the smiles of youth ap-pear-ing, Let the voice of
du-ty cheering; Let the smiles of youth ap-pear-ing, Let the voice of
Let the smiles of youth ap-pear-ing, Let the voice of
du-ty cheer-ing, Drive the gloom of care a-way, Drive the gloom of
du-ty cheer-ing, Drive the gloom of care a-way, Drive the gloom of
du-ty cheer-ing, Drive the gloom of care a-way, Drive the gloom of
Fine
p
care a-way. Thus in strains
Fine
p
care a-way. Thus in strains of live-ly mea-sure,
Fine
p
care a-way. Thus in strains of live-ly mea-sure,


- - - - - - -
Lengthen out each hap-py day.
We would still with joy and pleasure
Lengthen out each hap-py day.
We would still with joy and pleasure
Lengthen out each hap-py day.
Thus in strains
We would still,
Thus in strains
We would still,
Of live-ly mea-sure,
with joy and pleasure,
Thus in strains of live-ly measure,
We would still with joy and pleasure
Thus in strains of live-ly measure,
We would still with joy and pleasure
Thus in strains of live-ly measure,
We would still with joy and pleasure
Lengthen out each hap-py day,
Lengthen out each hap-py day.
Lengthen out each hap-py day,
Lengthen out each hap-py day.
Lengthen out each hap-py day.
Lengthen out each hap-py day.

Count 3 9 M. 66.

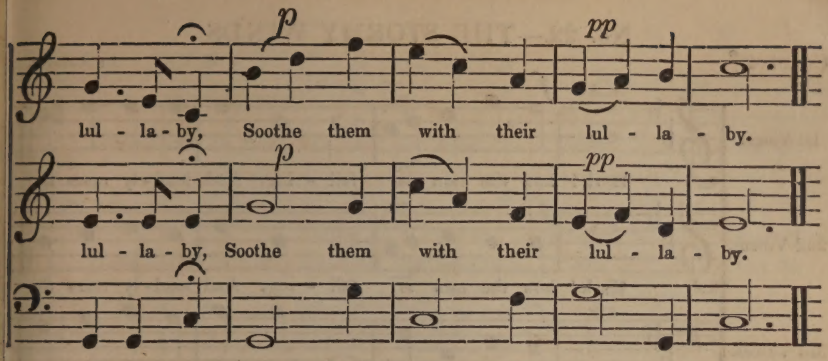

p
Far from the tu - - mult of am - bi - tious
p
Far from the tu - - mult
Of am - bi - tious
strife, Ea - sy, con - tent - ed may we glide thro' life;
Ea - sy, con - tent - ed may we glide thro' life;
strife may we glide thro' life;
Time can im - pair - - - the lus-tre of our youth, But
Time can im - pair - - - the lus-tre of our youth, But
Time can im - pair,
Da Capo.
not of - - friend - ship, love, nor sa - cred truth.
not of - - friend - ship, love, nor sa - cred truth.
But not of - - friend - ship, love, nor sa - cred truth.

## No. 19.—IDLENESS AND KNAVERY.


Count 4
W. E. Hickson.
The words by Jeremy Bentham.
1st Voices.
I - dle - ness and kna - ve - ry, Lead to po - ver - ty and
2nd Voices.
I - dle - ness and kna - ve - ry, Lead to
sla - ve - ry: I - dle - ness and kna - ve - ry, Lead to
po - ver - ty and sla - ve - ry: I - dle - ness and
po - ver - ty and sla - ve - ry, Lead to po - ver - ty and
kna - ve - ry, Lead to po - ver - ty and sla - ve - ry, Lead to
sla - ve - ry, Lead to po - ver - ty and sla - ve - ry, Lead to
po - ver - ty and sla - ve - ry, Lead to po - ver - ty and
po - ver - ty and sla - ve - ry, and sla - - - ve - ry.
sla - ve - ry, Lead to po - ver - ty and sla - - - ve - ry.

## No. 20.—LULLABY.

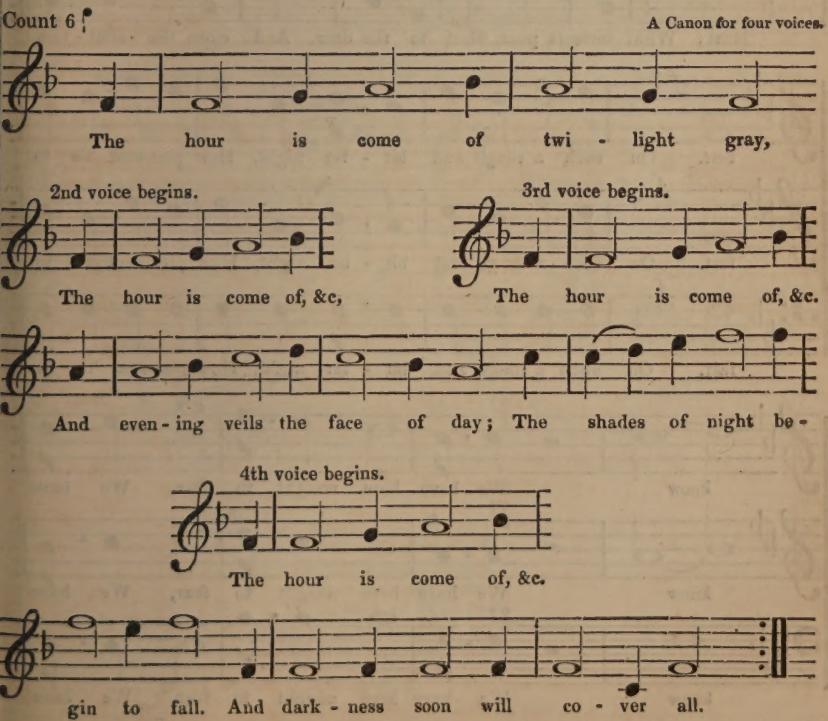
Count 3
1st Voices.
2nd Voices.
Violoncello, or Piano-forte.
p
Peace - ful slum - b'ring on the o - cean,
Peace - ful slum - b'ring on the o - cean,
f
Sea - men fear no dan - ger nigh; The wind and
Sea - men fear no dan - ger nigh; The wind and
p
3
waves in gen - tle mo - tion, Soothe them with their
waves in gen - tle mo - tion, Soothe them with their
f
p
lul - la - by, lul - la - by, lul - la - by, lul - la - by,
lul - la - by, lul - la - by, lul - la - by, lul - la - by,




2.

Is the wind tempestuous blowing?
Still no danger they descry;
The guileless heart its boon bestowing,
Soothes them with its lullaby.
Lullaby, lullaby, lullaby, lullaby,
Soothes them with its lullaby.

## No. 21.—THE HOUR IS COME OF TWILIGHT GRAY.


Count 6
A Canon for four voices.
The hour is come of twi - light gray,
2nd voice begins.
The hour is come of, &c,
3rd voice begins.
The hour is come of, &c.
And even - ing veils the face of day; The shades of night be -
4th voice begins.
The hour is come of, &c.
gin to fall. And dark - ness soon will co - ver all.

## No. 22.—THE STORMY WINDS.

Count 4

Dr. Callcott.

1st Voices.
2nd Voices.
3rd Voices.
Hark! how the rain is fall - ing, And loud - ly roars the
blast; What torrents pour, Shut to the door, And close the shut - ters
fast. On such a rough and bit - ter night, How plea-sant 'tis to
know We have here nought to fear, We have

here nought to fear, We have here nought to fear, When the
here nought to fear, We have here nought to fear, When the
here nought to fear, We have here nought to fear, When the
stormy winds do blow, - - - When the stormy winds do blow, - - - When the
stormy winds do blow, - - - When the stormy winds do blow, - - - When the
stormy winds do blow, - - - When the stormy winds do blow, - - - When the
stor-my winds do blow, - - - When the stor-my winds do blow.
stor-my winds do blow, - - - When the stor-my winds do blow.
stor-my winds do blow, - - - When the stor-my winds do blow.

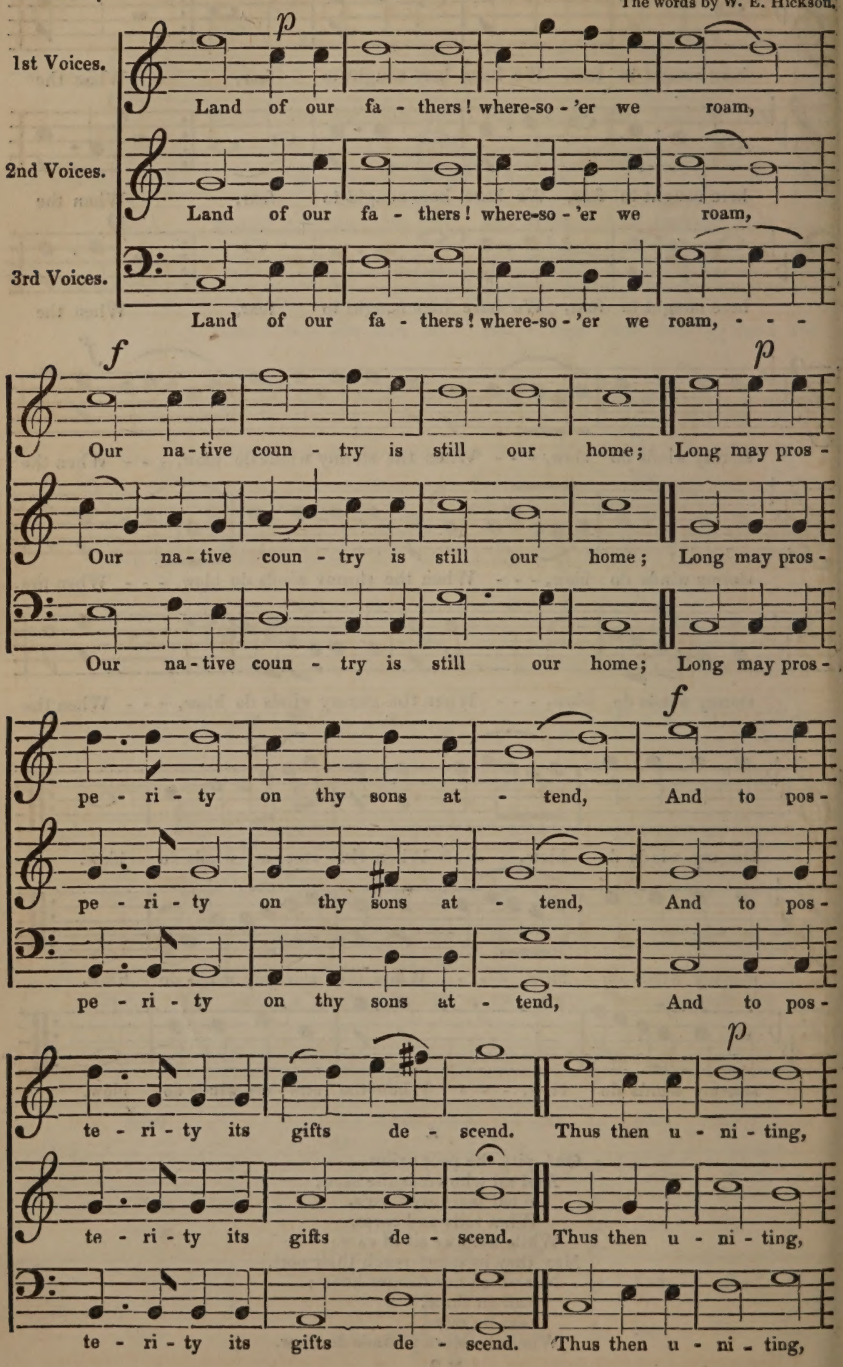
2.

Oh! pity the poor sailor,
And all who cross the seas;
What fears are their's,
What toils and cares,
While here we sit at ease.
May they in safety reach their port,
Nor wreck nor danger know;
And on shore,
Fear no more,
When the stormy winds do blow.

## No. 23.—OUR NATIVE LAND.

Count 4

The music by Webbe.
The words by W. E. Hickson.


1st Voices.
2nd Voices.
3rd Voices.
p
Land of our fa - thers! where-so - 'er we roam,
Land of our fa - thers! where-so - 'er we roam,
Land of our fa - thers! where-so - 'er we roam, - - -
f
Our na - tive coun - try is still our home; Long may pros -
Our na - tive coun - try is still our home; Long may pros -
Our na - tive coun - try is still our home; Long may pros -
f
pe - ri - ty on thy sons at - tend, And to pos -
pe - ri - ty on thy sons at - tend, And to pos -
pe - ri - ty on thy sons at - tend, And to pos -
p
te - ri - ty its gifts de - scend. Thus then u - ni - ting,
te - ri - ty its gifts de - scend. Thus then u - ni - ting,
te - ri - ty its gifts de - scend. Thus then u - ni - ting,

f
hearts and voi - ces join - ing, Sing we in har - mo - ny our na - tive
hearts and voi - ces join - ing, Sing we in har - mo - ny our na - tive
hearts and voi - ces join - ing, Sing we in har - mo - ny our na - tive
p
f
land, our na - tive land, our na - tive
and, our na - tive land, our na - tive
land, our na - tive land, our na - tive
p
f
land, our na - tive land, our na - tive land.
land, our na - tive land, our na - tive land.
land, our na - tive land, our na - tive land.

2.

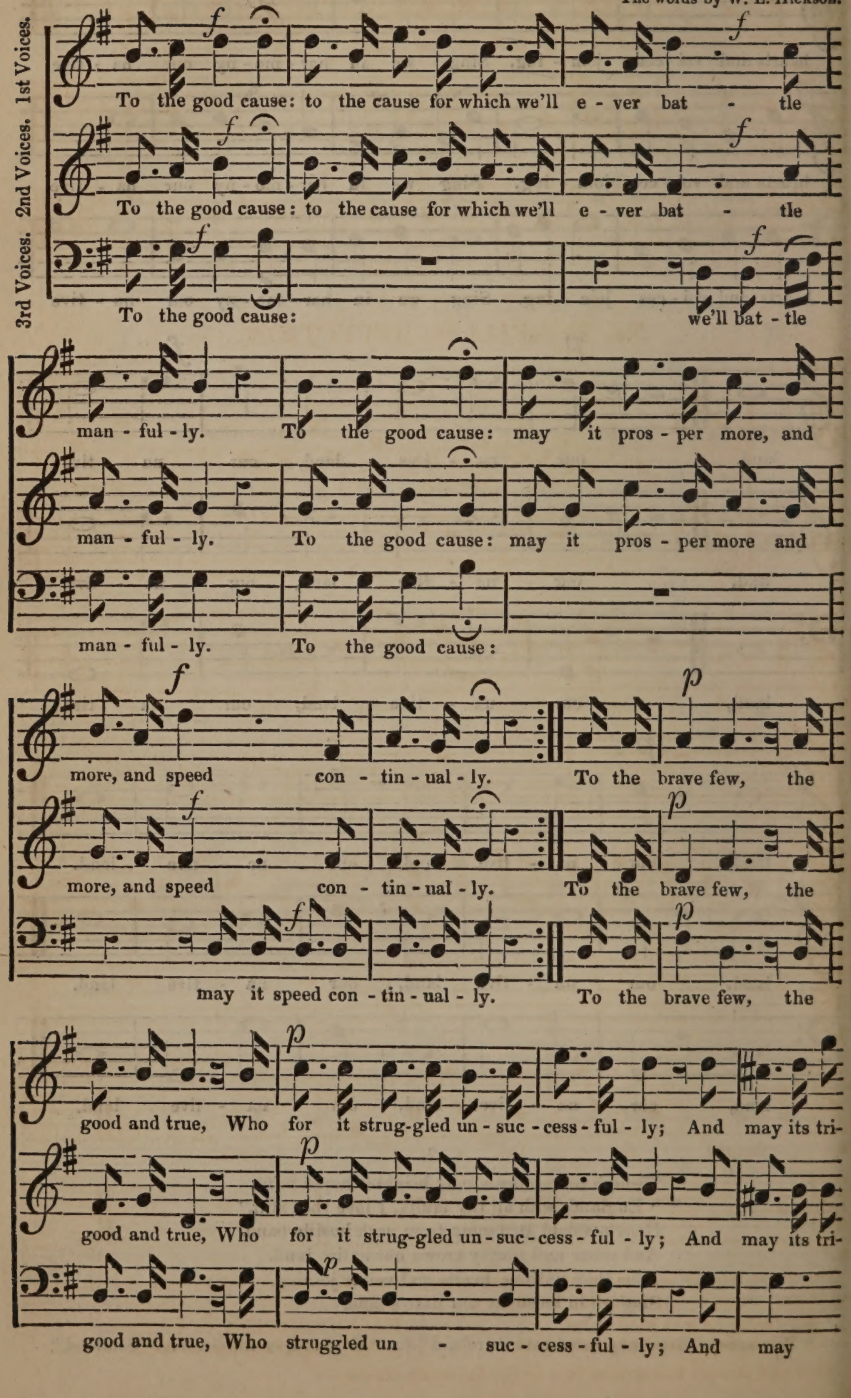
Though other climes may brighter hopes fulfil,
* " England, with all thy faults, I love thee still."
Heav'n shield Britannia from each hostile band,
And peace and plenty crown our native land.
Thus then uniting, hearts and voices joining,
Sing we in harmony our native land.

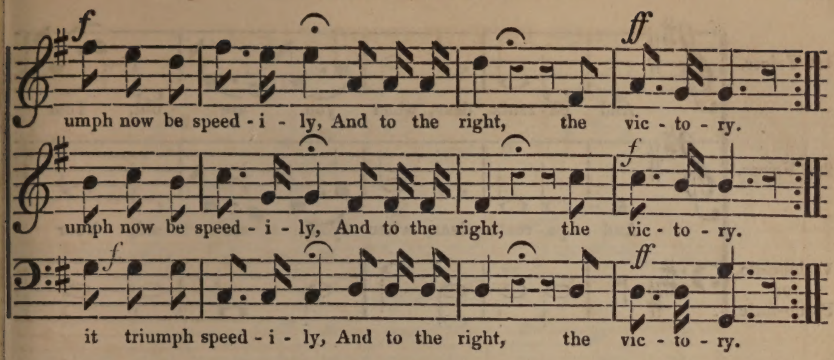
* The sons of Erin may substitute " Ireland " for " England, or the Scotch, " Scotland."

## No. 24.—TO THE GOOD CAUSE.

Count 3

A Polish National Air.
The words by W. E. Hickson.


1st Voices.
2nd Voices.
3rd Voices.
To the good cause: to the cause for which we'll e - ver bat - tle
To the good cause: to the cause for which we'll e - ver bat - tle
To the good cause: we'll bat - tle
man - ful - ly. To the good cause: may it pros - per more, and
man - ful - ly. To the good cause: may it pros - per more and
man - ful - ly. To the good cause:
more, and speed con - tin - ual - ly. To the brave few, the
more, and speed con - tin - ual - ly. To the brave few, the
may it speed con - tin - ual - ly. To the brave few, the
good and true, Who for it strug-gled un - suc - cess - ful - ly; And may its tri-
good and true, Who for it strug-gled un - suc - cess - ful - ly; And may its tri-
good and true, Who struggled un - suc - cess - ful - ly; And may


f
ff
umph now be speed - i - ly, And to the right, the vic - to - ry.
f
ff
umph now be speed - i - ly, And to the right, the vic - to - ry.
f
ff
it triumph speed - i - ly, And to the right, the vic - to - ry.

## No. 25.—FILIAL AFFECTION.

Count 4 ;

'The miser thus.'
The words by W. E. Hickson

1st Voices.
2nd Voices.
My mo-ther she was kind to me, When
yet these limbs - - were weak, - - - - She
took me smi - ling on her knee, And - -
Second voices repeat.
taught my lips - to speak.

The above having been sung by the first voices, alone, the second voices repeat the air, singing it also alone, to the following words:—

My *father* he was kind to me,
When yet these limbs were weak;
He took me, smiling, on his knee,
And taught my lips to speak.

First and second voices then join in the following chorus:—

1st Voices.
And pa-rents dear, when you are old, Your
2nd Voices.
And pa-rents dear, when you are old, Your
Violoncello, or Piano-forte.
love we'll not - - - for - get, - - - You
love we'll not - - - for - get, - - - You
shall not find - - our hearts are
shall not find - - our hearts are
cold, Nor - - slow to own the debt.
cold, Nor - - slow to own the debt.

## No. 26.—SEE, HE COMES, THE HERO COMES.

Count 4 | M. 116.

Handel.
Arranged for two trebles and a base.

1st Voices.
2nd Voices.
3rd Voices.
See, he comes, the he - - ro comes,
See, he comes, the he - - ro comes,
See, he comes, the he - - ro comes,
Sound - - the trum - pets, beat - - the drums;
Sound - - the trum - pets, beat - - the drums;
Sound the trum - pets, beat - - the drums;
Sports - - pre - pare, and gar - lands bring,
Sports - - pre - pare, and gar - lands bring,
Sports pre - pare, and gar - - lands bring,
Songs - - of tri - umph to - - him sing.
Songs of tri - umph to him sing.
Songs of tri - umph to - - him sing.

p
See, he comes, the he - - ro comes,
p
See, he comes, the he - - ro comes,
See, he comes, the he - - ro comes,
f
Sound - - the trum - pets, beat - - the drums.
f
Sound - - the trum - pets, beat - - the drums.
Sound the trum - pets, beat - - the drums.

2.

He was tried and faithful found,
And with laurel shall be crown'd,
Since he duty's call obeys,
He deserves our honest praise.
See, he comes, the hero comes,
Sound the trumpets, beat the drums.

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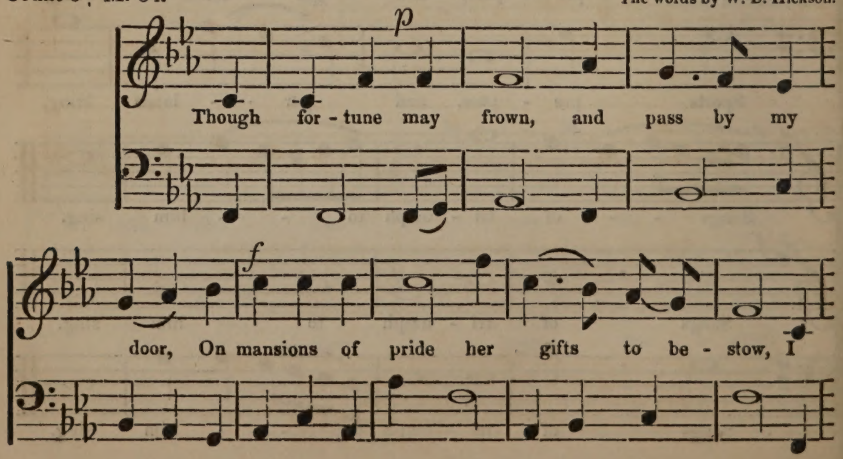
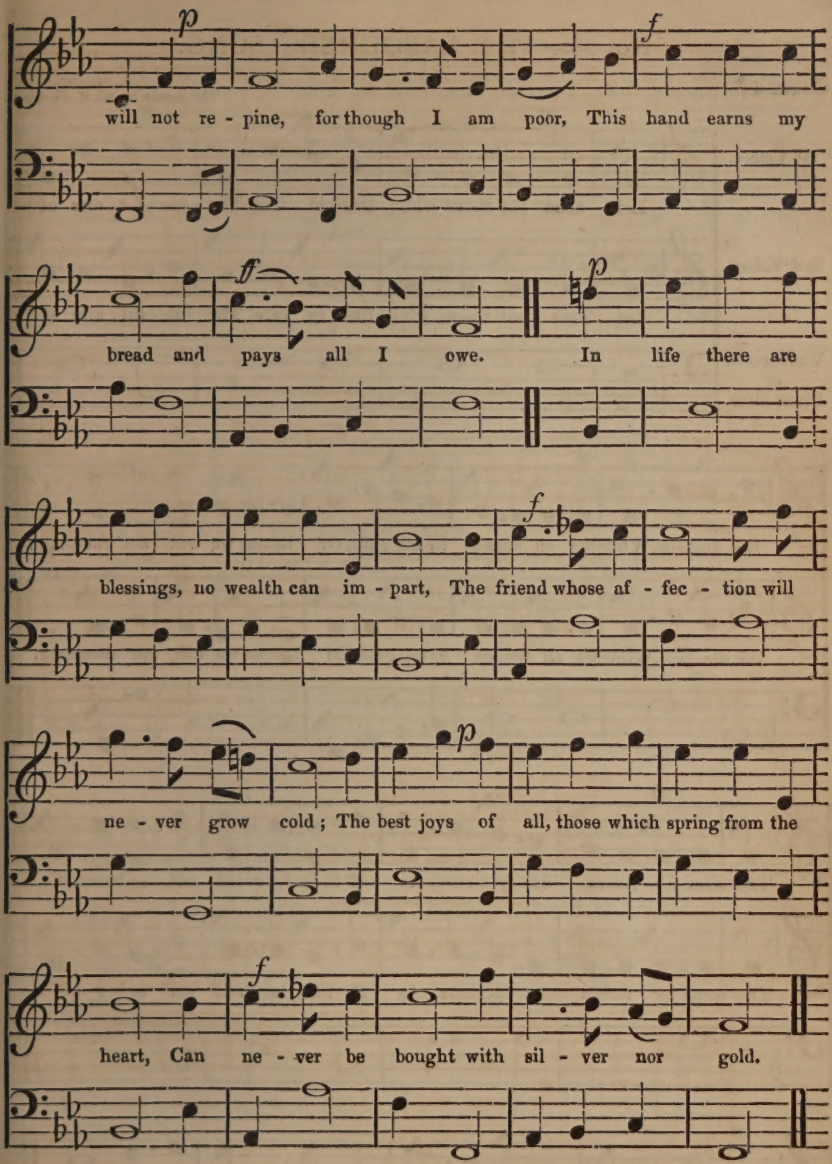
## No. 27.—THE PEASANT'S SONG.

Count 3 ♩ M. 84.

The words by W. E. Hickson.




will not re - pine, for though I am poor, This hand earns my
bread and pays all I owe. In life there are
blessings, no wealth can im - part, The friend whose af - fec - tion will
ne - ver grow cold; The best joys of all, those which spring from the
heart, Can ne - ver be bought with sil - ver nor gold.

3.

Though sickness or sorrow may sometimes o'ertake me,
With wealth, and with power, those ills would befal;
Though Heaven may afflict, it will not forsake me,
The rich and the poor, one God made them all.

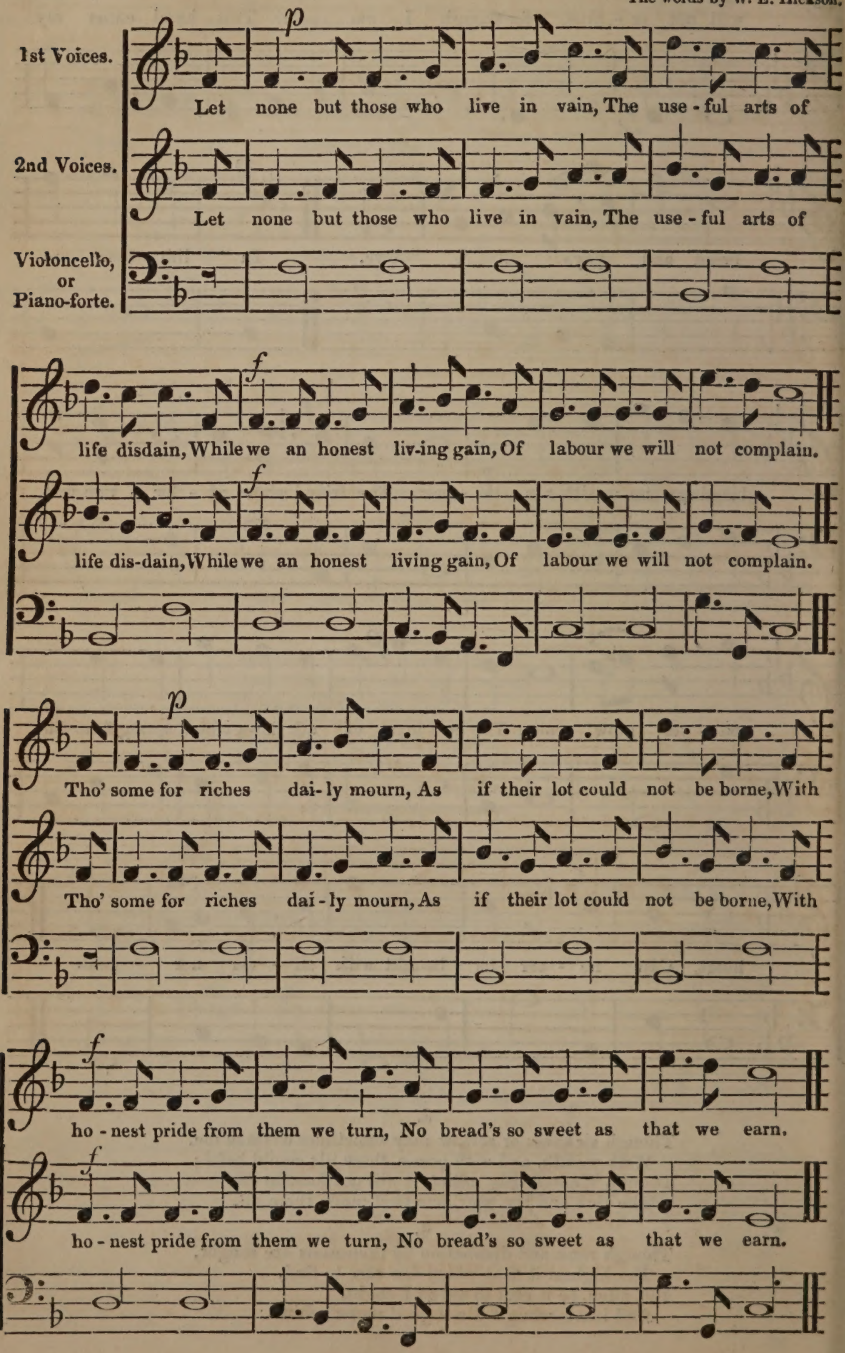
4.

Though rank and distinction by thousands are sought,
The highest is that which few care to find,
But mine, be it ever to act as I ought,
And leave, when I die, a good name behind.

## No. 28.—THE LABOURERS' SONG.

Count 4

A. Marast.
The words by W. E. Hickson.


1st Voices.
2nd Voices.
Violoncello, or Piano-forte.
p
Let none but those who live in vain, The use-ful arts of
Let none but those who live in vain, The use-ful arts of
f
life disdain, While we an honest liv-ing gain, Of labour we will not complain.
life dis-dain, While we an honest living gain, Of labour we will not complain.
p
Tho' some for riches dai-ly mourn, As if their lot could not be borne, With
Tho' some for riches dai-ly mourn, As if their lot could not be borne, With
f
ho-nest pride from them we turn, No bread's so sweet as that we earn.
ho-nest pride from them we turn, No bread's so sweet as that we earn.

Count 4 [ *forte and quicker.*

Bright shines the sun to cheer the sons of la - bour, Thro' the field and
Bright shines the sun to cheer the sons of la - bour, Thro' the field and
workshop let your voi - ces ring, Night, when we've done, will
workshop let your voi - ces ring, Night, when we've done, will
bring a friend and neighbour Who will join the chorus, so re-joice and sing.
bring a friend and neighbour Who will join the chorus, so re-joice and sing.

2.

With food by our own hands supplied,
We 'll be content, whate'er's denied;
The world could not improve the store
Of him who feels he wants no more.
Among the rich, among the great,
For all their wealth, and all their state,
There 's many a heart not half so free
From care, as humble honesty.

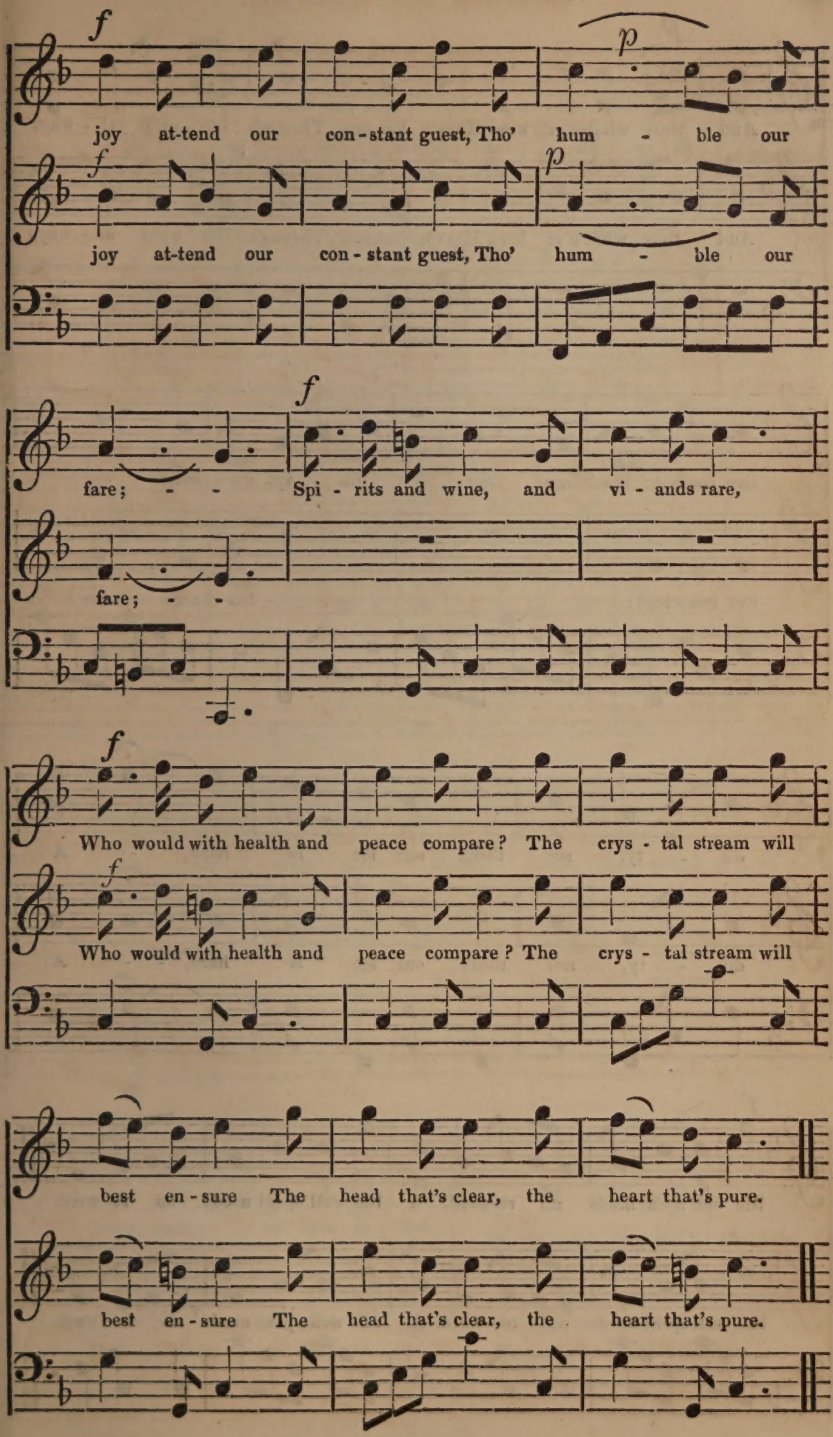
Bright shines the sun, &c. &c.

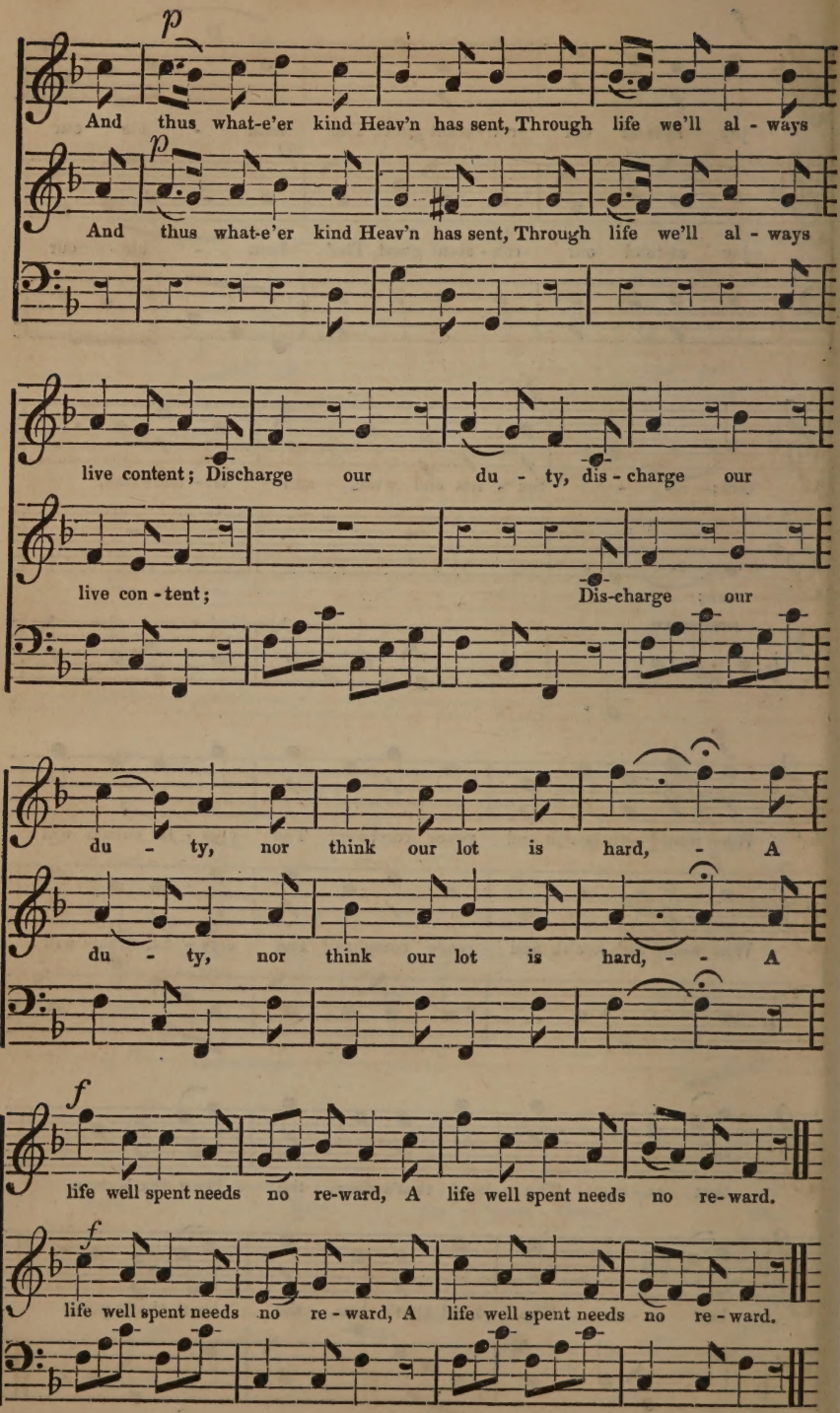
## No. 29.—HUMBLE FARE.

Count 6

Hook.
The words by W. E. Hickson.

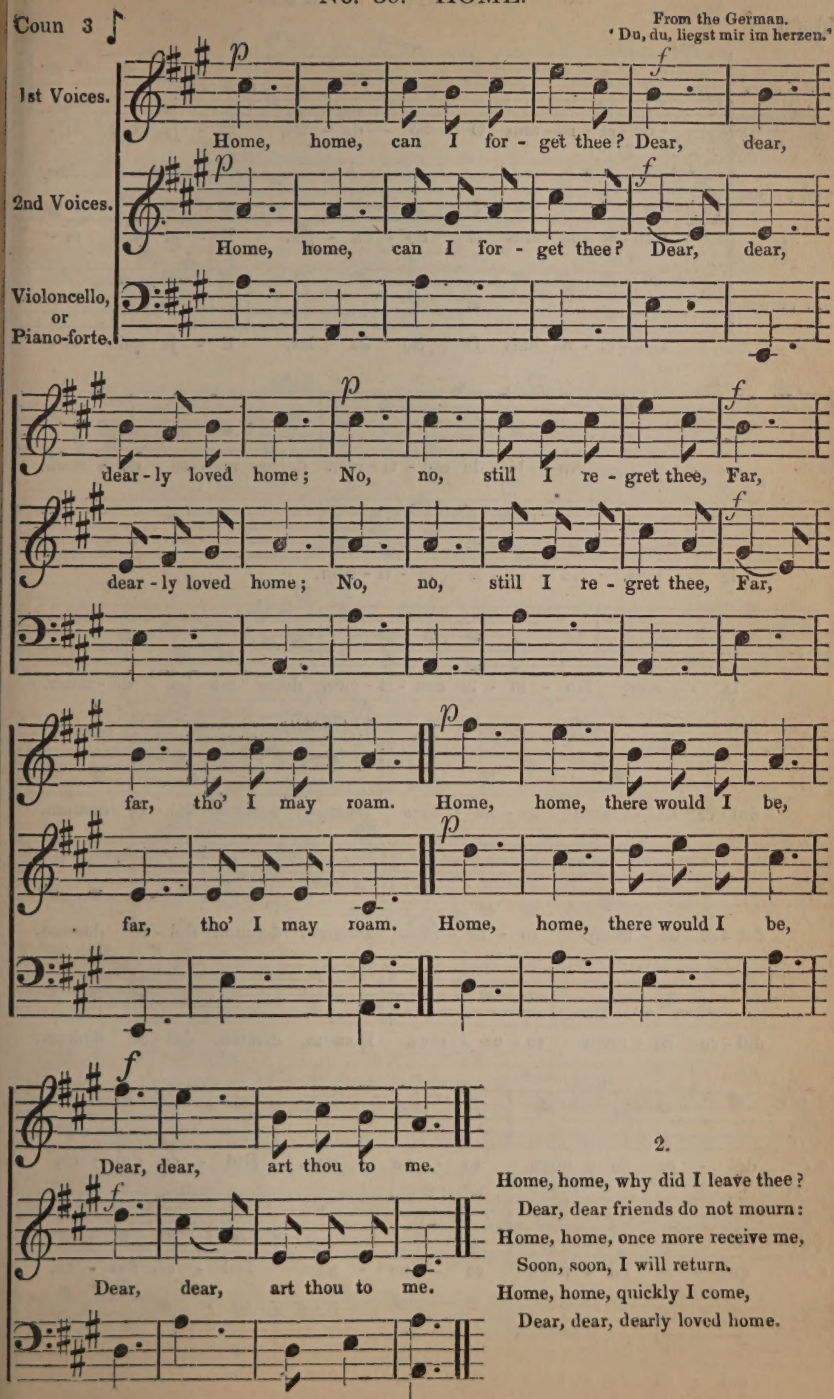
1st Voices.
Here, bro - thers, here, Here, bro - thers,
2nd Voices.
Here, bro - thers,
Violoncello, or Piano-forte.
here Shall joy at - tend our con - stant guest, Though
here Shall joy at - tend our con - stant guest, Though
hum - ble our fare; - - Here bro - thers,
hum - ble our fare; - -
here, Here, bro - thers, here Shall
Here, bro - thers, here Shall


f
p
joy at-tend our con-stant guest, Tho' hum - ble our
f
p
joy at-tend our con-stant guest, Tho' hum - ble our
f
fare; - - Spi - rits and wine, and vi - ands rare,
fare; - -
f
Who would with health and peace compare? The crys - tal stream will
f
Who would with health and peace compare? The crys - tal stream will
best en-sure The head that's clear, the heart that's pure.
best en-sure The head that's clear, the heart that's pure.


p
And thus what-e'er kind Heav'n has sent, Through life we'll al - ways
p
And thus what-e'er kind Heav'n has sent, Through life we'll al - ways
live content; Discharge our du - ty, dis - charge our
live con - tent; Dis-charge our
du - ty, nor think our lot is hard, - A
du - ty, nor think our lot is hard, - - A
f
life well spent needs no re-ward, A life well spent needs no re-ward.
f
life well spent needs no re - ward, A life well spent needs no re - ward.

## No. 30.—HOME.

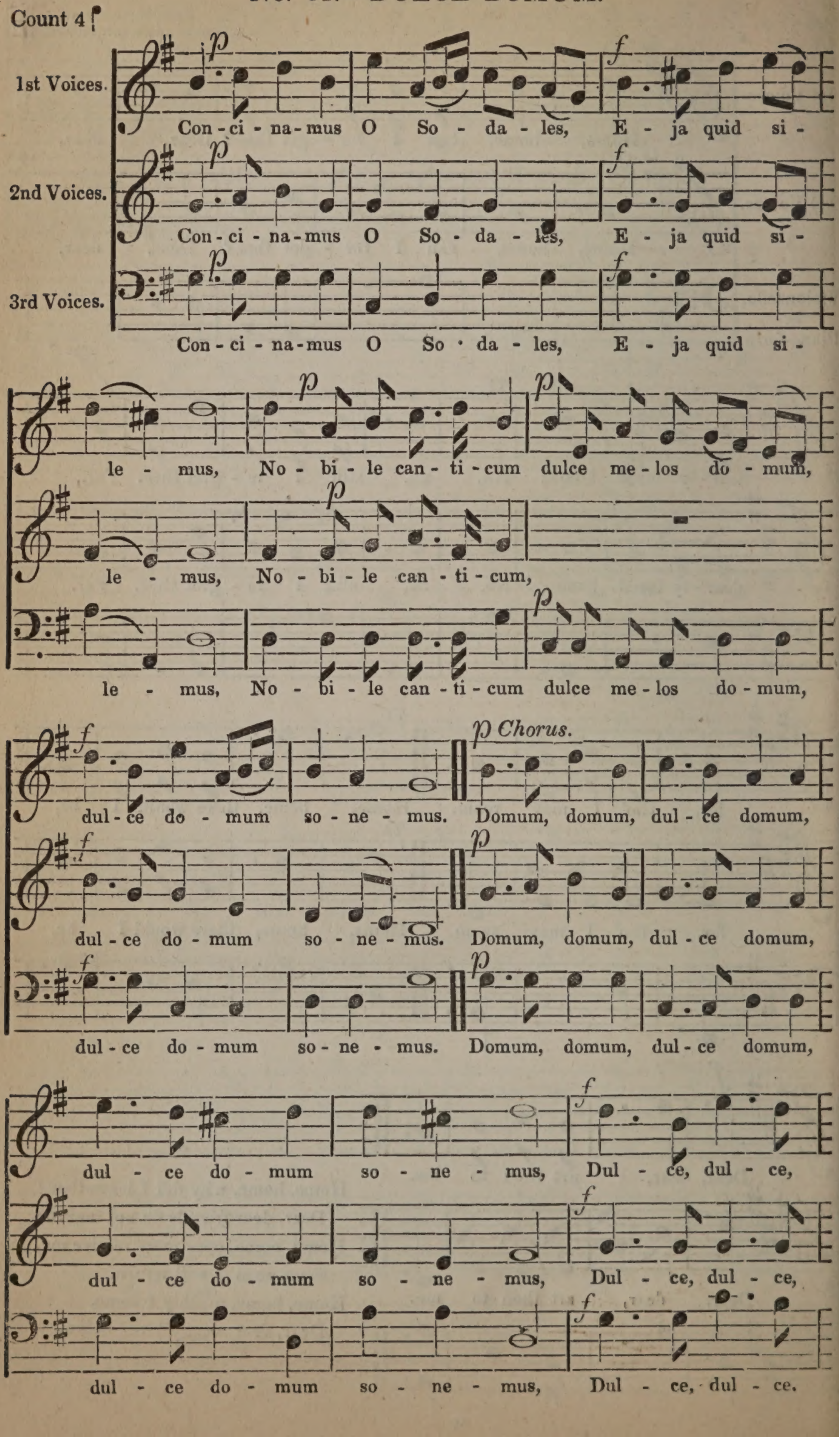
From the German.
'Du, du, liegst mir im herzen.'

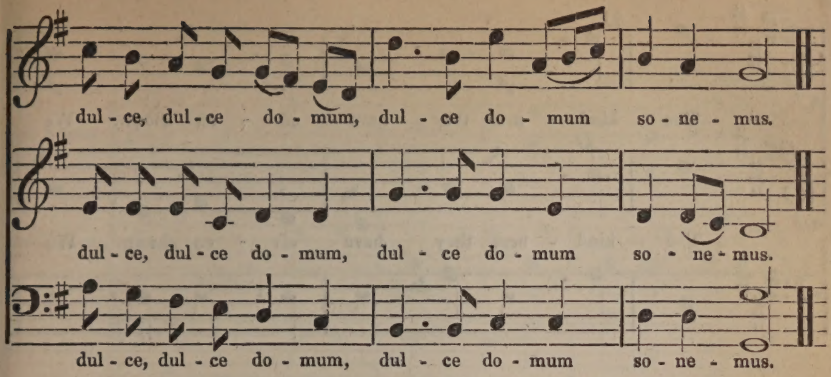

Coun 3
1st Voices.
Home, home, can I for - get thee? Dear, dear,
2nd Voices.
Home, home, can I for - get thee? Dear, dear,
Violoncello, or Piano-forte.
dear - ly loved home; No, no, still I re - gret thee, Far,
dear - ly loved home; No, no, still I re - gret thee, Far,
far, tho' I may roam. Home, home, there would I be,
far, tho' I may roam. Home, home, there would I be,
Dear, dear, art thou to me.
Dear, dear, art thou to me.

2.

Home, home, why did I leave thee?
Dear, dear friends do not mourn:
Home, home, once more receive me,
Soon, soon, I will return.
Home, home, quickly I come,
Dear, dear, dearly loved home.

## No. 31.—DULCE DOMUM.


Count 4
1st Voices.
Con-ci-na-mus O So-da-les, E-ja quid si-
2nd Voices.
Con-ci-na-mus O So-da-les, E-ja quid si-
3rd Voices.
Con-ci-na-mus O So-da-les, E-ja quid si-
le-mus, No-bi-le can-ti-cum dulce me-los do-mum,
le-mus, No-bi-le can-ti-cum,
le-mus, No-bi-le can-ti-cum dulce me-los do-mum,
dul-ce do-mum so-ne-mus. Domum, domum, dul-ce domum,
Chorus.
dul-ce do-mum so-ne-mus. Domum, domum, dul-ce domum,
dul-ce do-mum so-ne-mus. Domum, domum, dul-ce domum,
dul-ce do-mum so-ne-mus, Dul-ce, dul-ce,
dul-ce do-mum so-ne-mus, Dul-ce, dul-ce,
dul-ce do-mum so-ne-mus, Dul-ce, dul-ce.




2.

Appropinquat ecce! Felix
Hora gaudiorum:
Post grave tœdium
Advenit omnium
Meta petita laborum.
Chorus, Domum, domum, &c.

3.

Concinamus ad Penates
Vox et audiatur
Phosphore! quid jubar
Segnuis emicans
Gaudia nostra moratur.
Chorus, Domum, domum, &c.

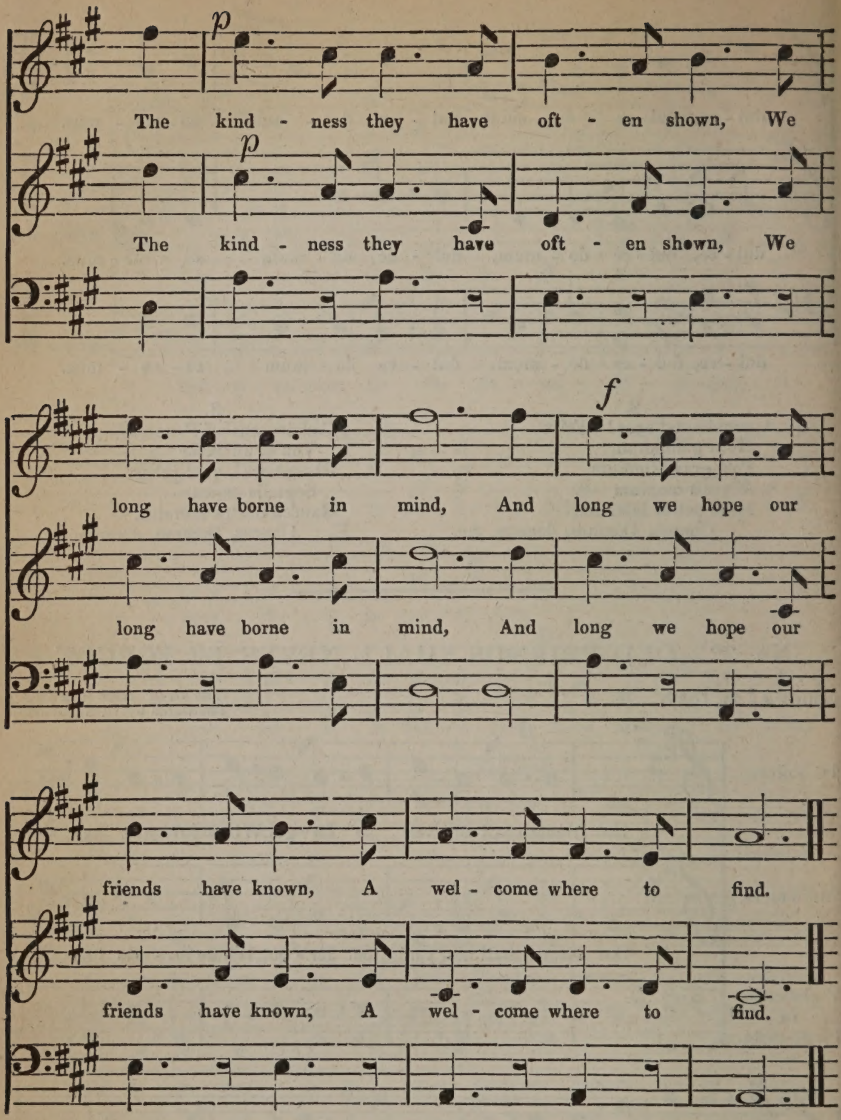
---

## No. 32.—OLD FRIENDS SHALL NEVER BE FORGOT.

Count 4 ♩ M. 108.

The air of 'Auld lang syne.'
The words by W. E. Hickson

1st Voices.
p
Old friends shall ne - ver be for - got, Whose love was love sin -
2nd Voices.
Old friends shall ne - ver be for - got, Whose love was love sin -
Violoncello, or Piano-forte.
f
cere, And still, what e - ver be their lot, We'll make them welcome here.
f
cere, And still, what e - ver be their lot, We'll make them welcome here.


p
The kind - ness they have oft - en shown, We
p
The kind - ness they have oft - en shown, We
f
long have borne in mind, And long we hope our
long have borne in mind, And long we hope our
friends have known, A wel - come where to find.
friends have known, A wel - come where to find.

3.

It shall not yet be said with truth,
That now our hearts are cold;
The friends who loved us in our youth,
We'll love when they are old.

4.

And if in ills which we withstand,
They kind assistance need,
We'll stretch them forth a helping hand,
And be a friend indeed.

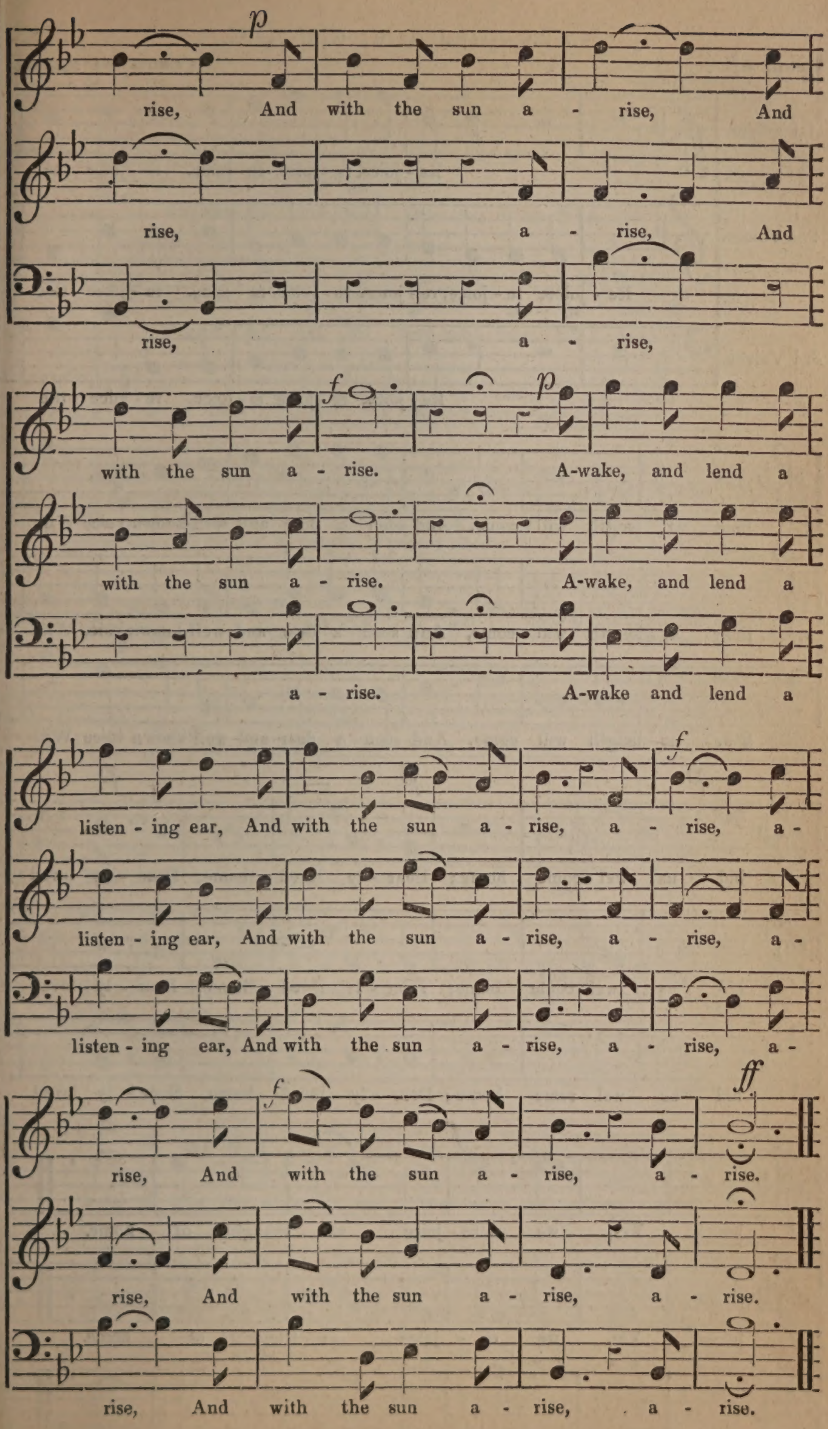
## No. 33.—HARK! THE LARK.

Count 6

Dr. Cooke.

1st Voices.
2nd Voices.
3rd Voices.
Hark! hark! the lark we hear on
high. Hark! hark! the lark we hear on
high, With songs he hails the dawn; The sun be -
high, With songs he hails, he hails the dawn; The sun be -
gins to gild the sky, And gloomy night is gone.
gins to gild the sky, And gloomy night is gone.
gins to gild the sky, And gloomy night is gone.

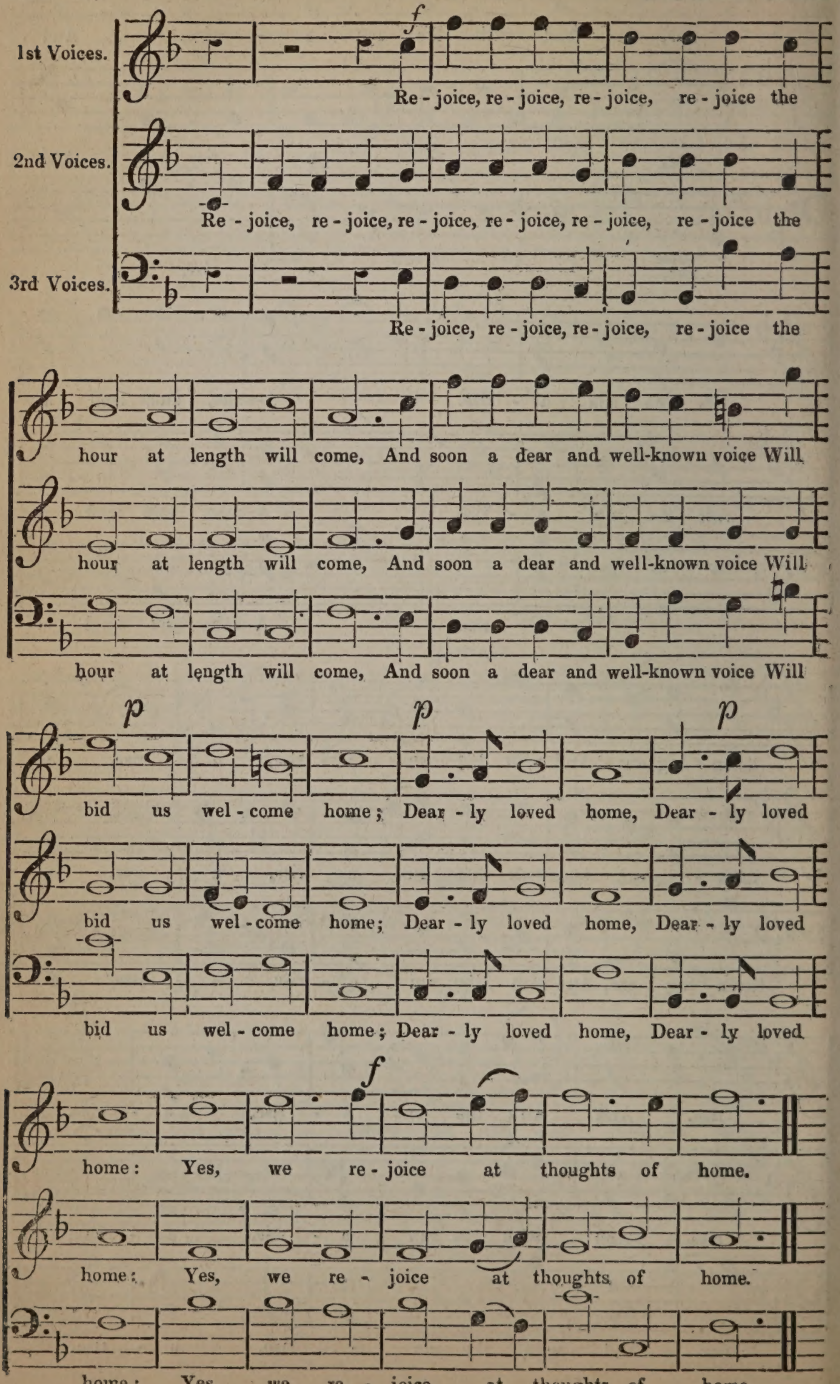
p
And now the flowers and buds ap-pear, With va-ried tints they
And buds ap-pear, With va-ried tints they
Now flow'rs ap - pear, And
f
greet our eyes; And now the flow'rs ap - pear, With
greet our eyes; And now the flow'rs ap - pear, With
now they greet our eyes; Now flow'rs ap -
va - ried tints they greet our eyes; A -
va - ried tints they greet our eyes;
pear, they greet our eyes;
f
wake, and lend a listen - ing ear, And with the sun a -
A listen - ing ear, And with the sun a -
And with the sun a -


p
rise, And with the sun a - rise, And
rise, a - rise, And
rise, a - rise,
f
p
with the sun a - rise. A-wake, and lend a
with the sun a - rise. A-wake, and lend a
a - rise. A-wake and lend a
f
listen - ing ear, And with the sun a - rise, a - rise, a -
listen - ing ear, And with the sun a - rise, a - rise, a -
listen - ing ear, And with the sun a - rise, a - rise, a -
f
ff
rise, And with the sun a - rise, a - rise.
rise, And with the sun a - rise, a - rise.
rise, And with the sun a - rise, a - rise.

## No. 34.—REJOICE, REJOICE.

Count 4

A Chorus from 'Macbeth.'


1st Voices.
2nd Voices.
3rd Voices.
f
Re - joice, re - joice, re - joice, re - joice the
Re - joice, re - joice, re - joice, re - joice, re - joice, re - joice the
Re - joice, re - joice, re - joice, re - joice the
hour at length will come, And soon a dear and well-known voice Will
hour at length will come, And soon a dear and well-known voice Will
hour at length will come, And soon a dear and well-known voice Will
p
p
p
bid us wel - come home; Dear - ly loved home, Dear - ly loved
bid us wel - come home; Dear - ly loved home, Dear - ly loved
bid us wel - come home; Dear - ly loved home, Dear - ly loved
f
home: Yes, we re - joice at thoughts of home.
home: Yes, we re - joice at thoughts of home.
home: Yes, we re - joice at thoughts of home.

## No. 35.—THE PATRIOT'S SONG.

Count 4 ♩ M. 96.

'Scots wha ha'e.'
The words by W. E. Hickson.

1st Voices.
Friends, we bid you wel-come here, Who freedom's sa - cred
2nd Voices.
Friends, we bid you wel-come here, Who freedom's sa - cred
Violoncello, or Piano-forte.
cause revere; And dai - ly breathe a prayer sincere, For all who suf-fer wrong.
cause revere; And dai - ly breathe a prayer sincere, For all who suf-fer wrong.
Fear not, lest your hopes should fail, For truth is strong, and must pre - vail; Tho'
Fear not, lest your hopes should fail, For truth is strong, and must pre - vail; Tho'
hosts of foes our cause as - sail, They will not triumph long.
hosts of foes our cause as - sail, They will not triumph long.

2.

Who is he devoid of shame,
Who justice for himself would claim?
And yet deny to all the same,
Through vain and selfish pride.
Friends, our hearts you long have known,
You are not left to fight alone;
The good man's cause we'll make our own,
For Heav'n is on our side.

3

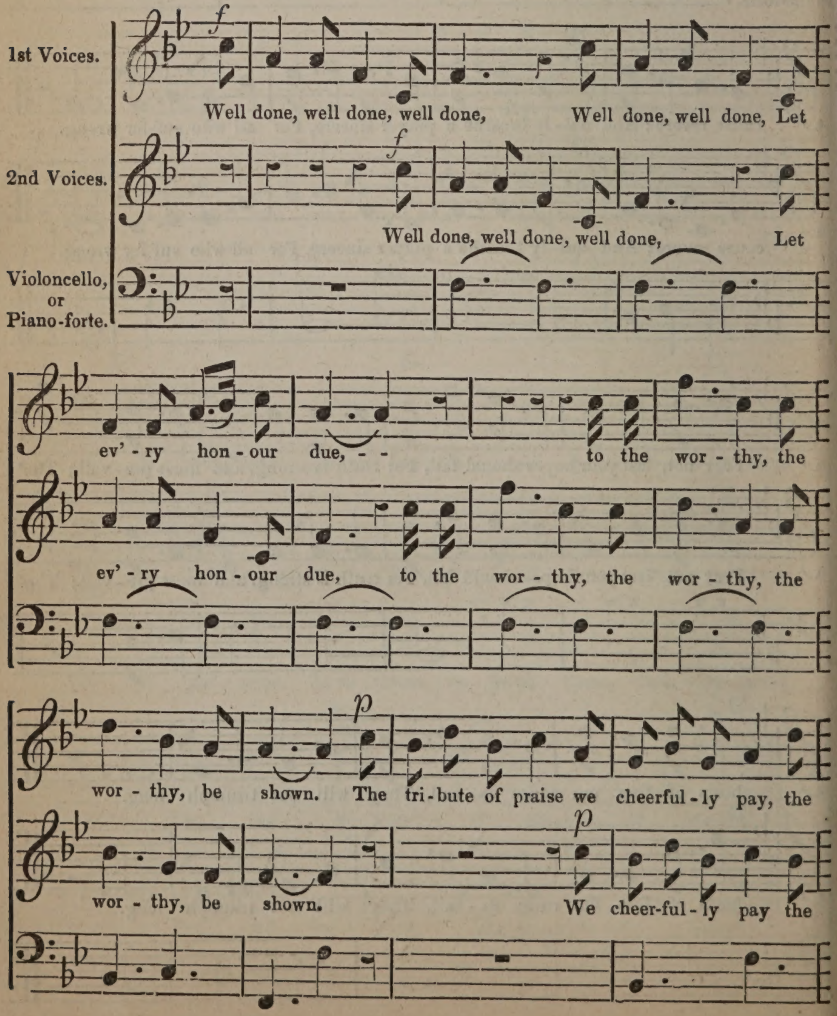
Who would live, to live in vain,
Like those who seek alone for gain?
Or spend their days with care and pain,
For some ignoble end.
We would hope to leave behind
A better world than here we find;
A world the better for mankind,
That we have lived their friend.

---

## No. 36.—WELL DONE, WELL DONE.

Count 6

Adapted to Purcell's 'Make room, make room.'

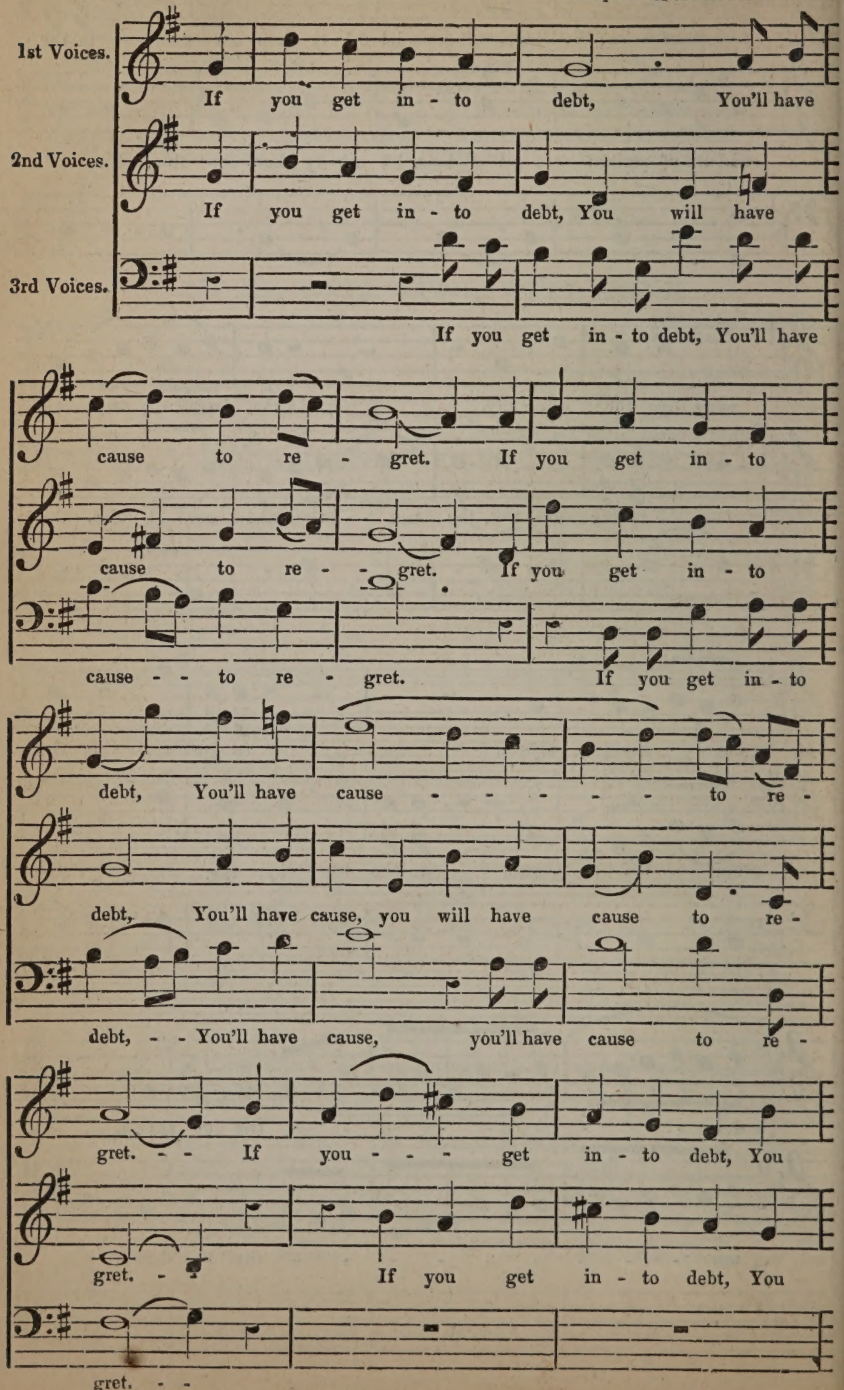

1st Voices.
2nd Voices.
Violoncello, or Piano-forte.
f
Well done, well done, well done, Well done, well done, Let
Well done, well done, well done, Let
ev' - ry hon - our due, - - to the wor - thy, the
ev' - ry hon - our due, to the wor - thy, the wor - thy, the
p
wor - thy, be shown. The tri - bute of praise we cheerful - ly pay, the
wor - thy, be shown. We cheer-ful - ly pay the

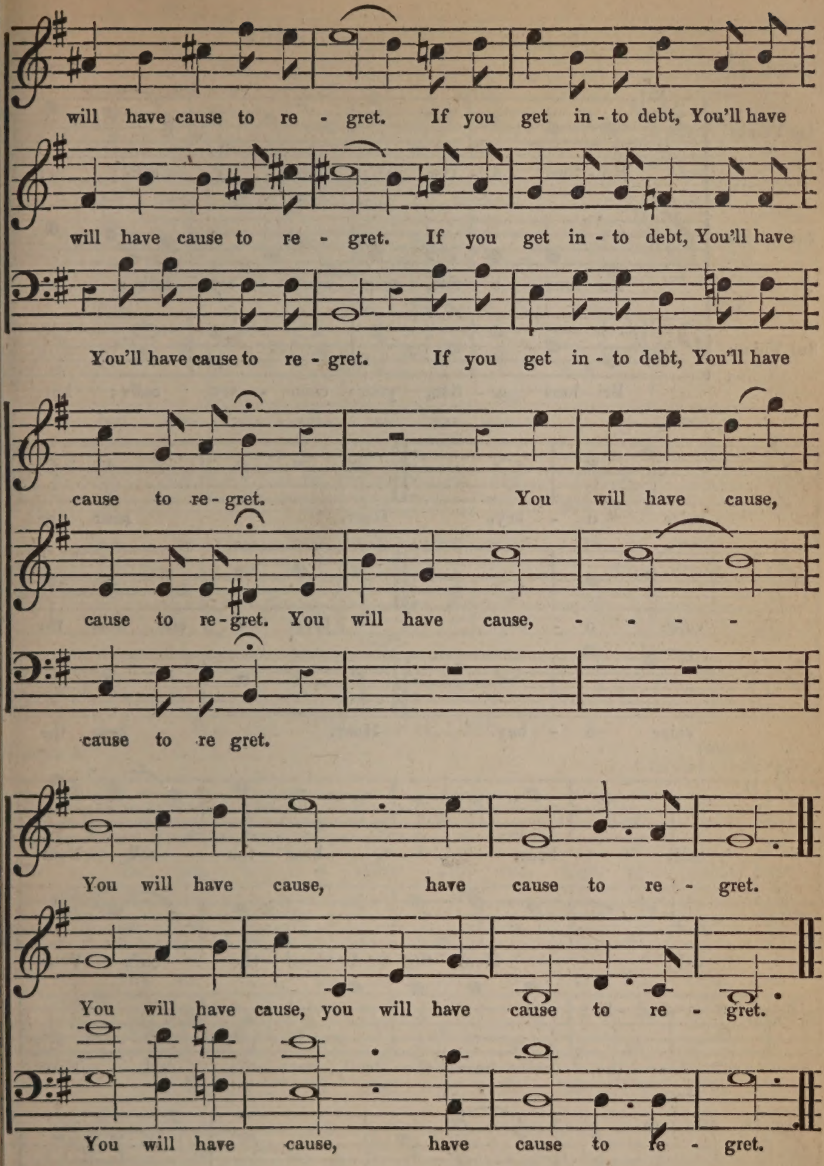
tri-bute of praise: Well done, well done, let ev'-ry hon-our due, to the
tri-bute of praise: Well done, let ev'-ry hon-our due,
f
wor-thy, the wor-thy, the wor--thy, the
f
to the wor-thy, the wor--thy, the wor--thy, the
wor--thy be shown, to the wor-thy, the
wor--thy be shown, to the wor-thy, the wor-thy, the
wor---------thy be shown.
wor---------thy be shown.

## No. 37.—IF YOU GET INTO DEBT.

Count 4.

G. F. Flowers.
Composed for two trebles and a base

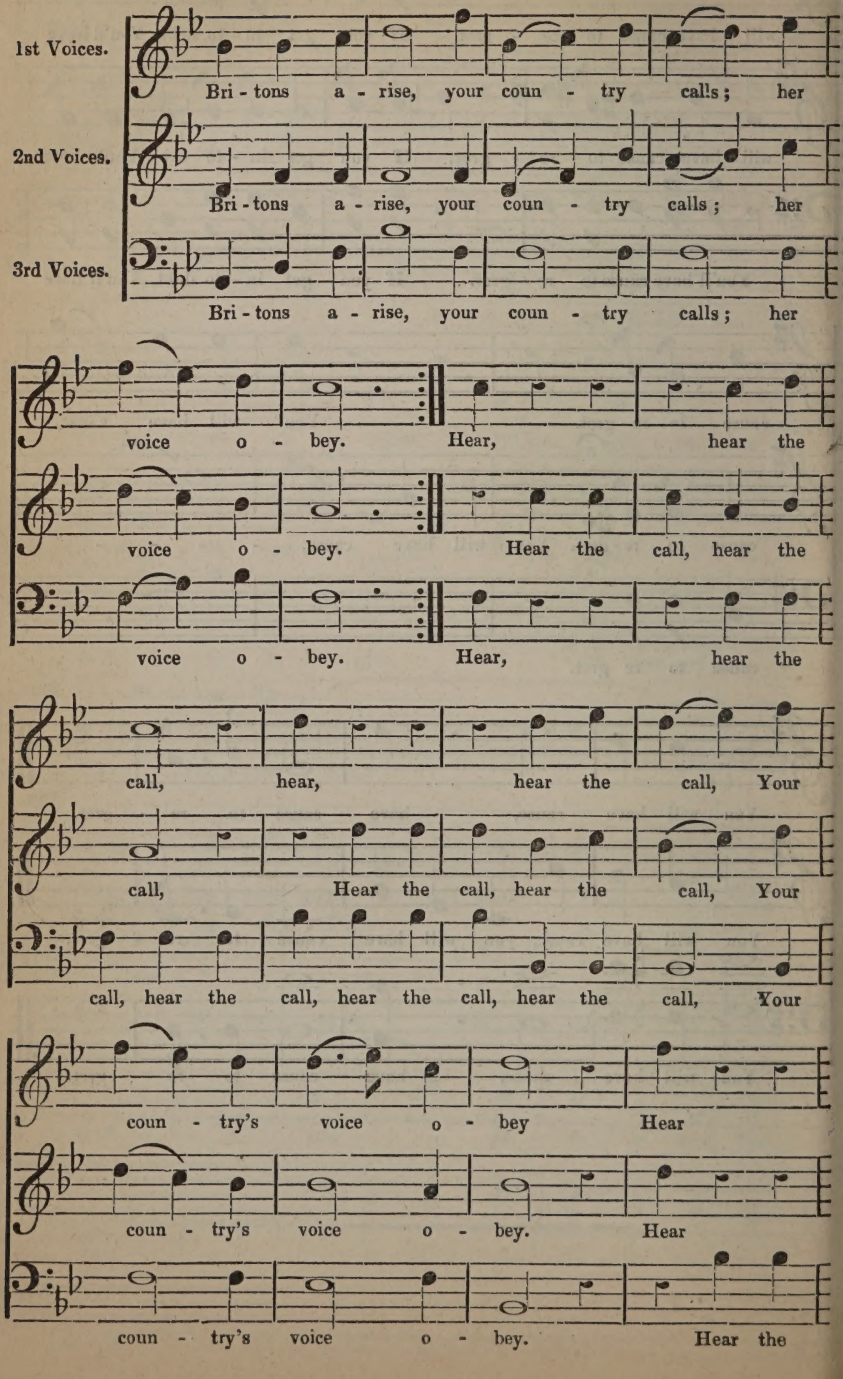

1st Voices.
If you get in - to debt, You'll have
2nd Voices.
If you get in - to debt, You will have
3rd Voices.
If you get in - to debt, You'll have
cause to re - gret. If you get in - to
cause to re - - gret. If you get in - to
cause - - to re - gret. If you get in - to
debt, You'll have cause - - - - - to re -
debt, You'll have cause, you will have cause to re -
debt, - - You'll have cause, you'll have cause to re -
gret. - - If you - - - get in - to debt, You
gret. - - If you get in - to debt, You
gret. - -

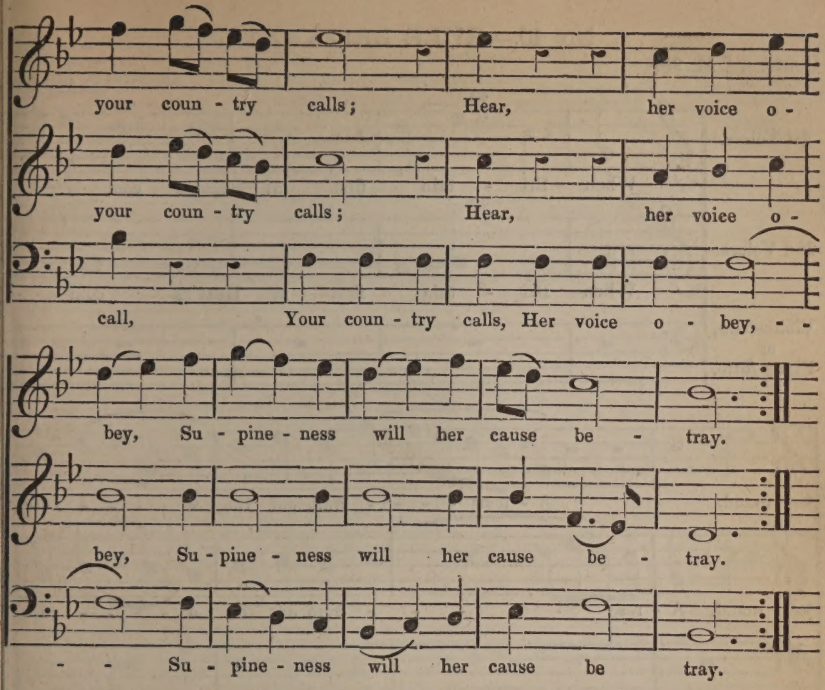

will have cause to re - gret. If you get in - to debt, You'll have
will have cause to re - gret. If you get in - to debt, You'll have
You'll have cause to re - gret. If you get in - to debt, You'll have
cause to re - gret. You will have cause,
cause to re - gret. You will have cause, - - - -
cause to re gret.
You will have cause, have cause to re - gret.
You will have cause, you will have cause to re - gret.
You will have cause, have cause to re - gret.

## No. 38.—BRITONS ARISE.

Count 3

Purcell.

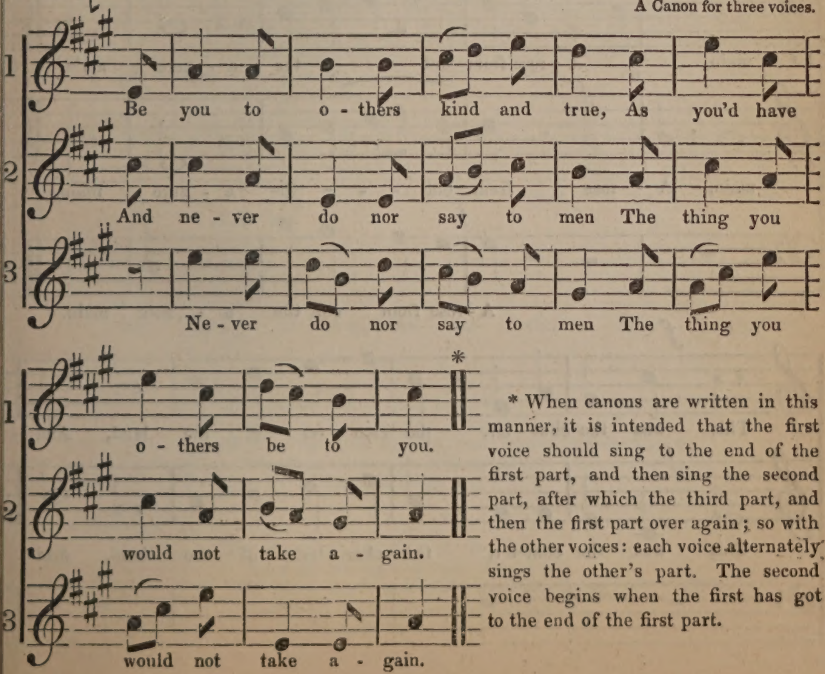

1st Voices.
Bri - tons a - rise, your coun - try calls; her
2nd Voices.
Bri - tons a - rise, your coun - try calls; her
3rd Voices.
Bri - tons a - rise, your coun - try calls; her
voice o - bey. Hear, hear the
voice o - bey. Hear the call, hear the
voice o - bey. Hear, hear the
call, hear, hear the call, Your
call, Hear the call, hear the call, Your
call, hear the call, hear the call, hear the call, Your
coun - try's voice o - bey Hear
coun - try's voice o - bey. Hear
coun - try's voice o - bey. Hear the


your coun - try calls; Hear, her voice o -
your coun - try calls; Hear, her voice o -
call, Your coun - try calls, Her voice o - bey, - -
bey, Su - pine - ness will her cause be - tray.
bey, Su - pine - ness will her cause be - tray.
- - Su - pine - ness will her cause be tray.

## No. 39.—THE GOLDEN RULE.

Count 3

Lidierti.
A Canon for three voices.

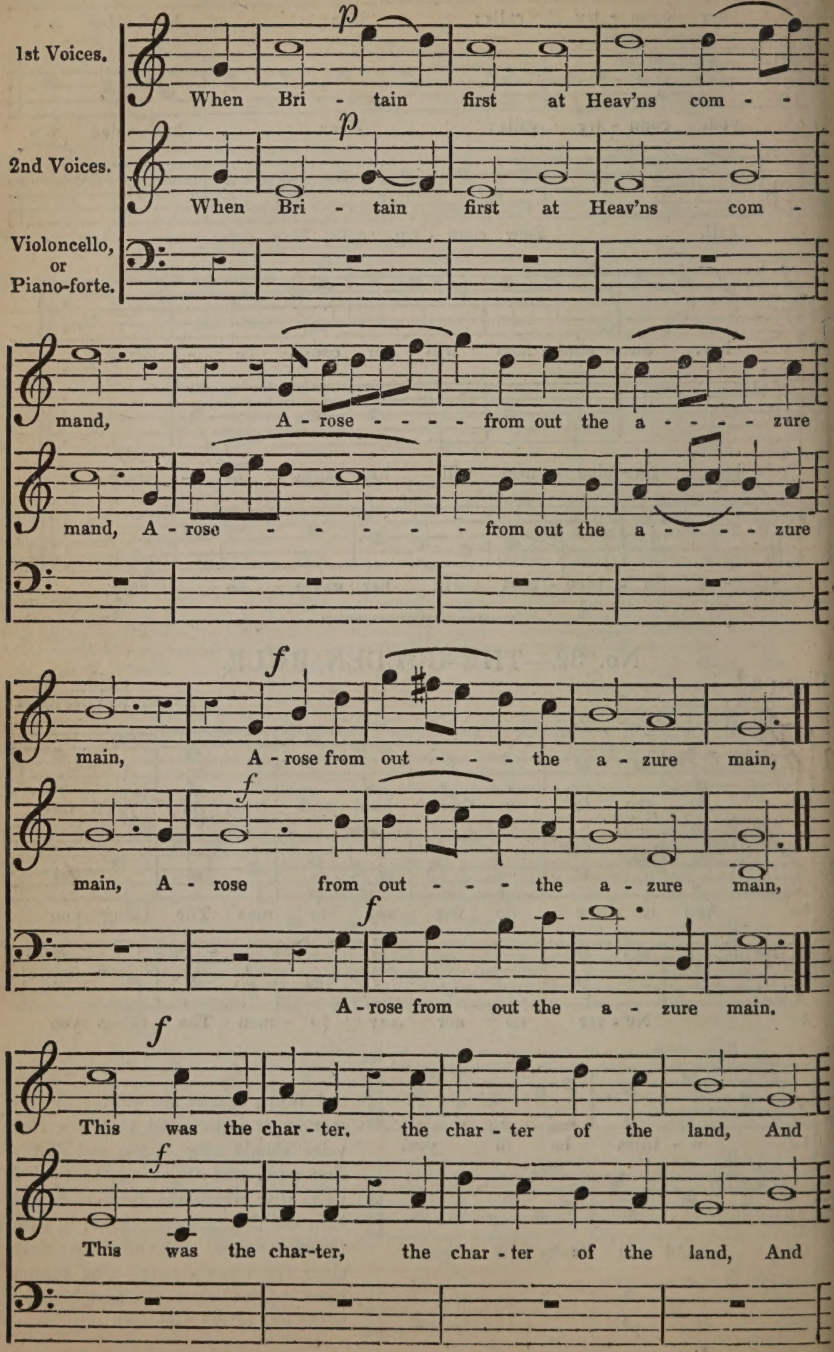

1
Be you to o - thers kind and true, As you'd have
2
And ne - ver do nor say to men The thing you
3
Ne - ver do nor say to men The thing you
1
o - thers be to you.
2
would not take a - gain.
3
would not take a - gain.

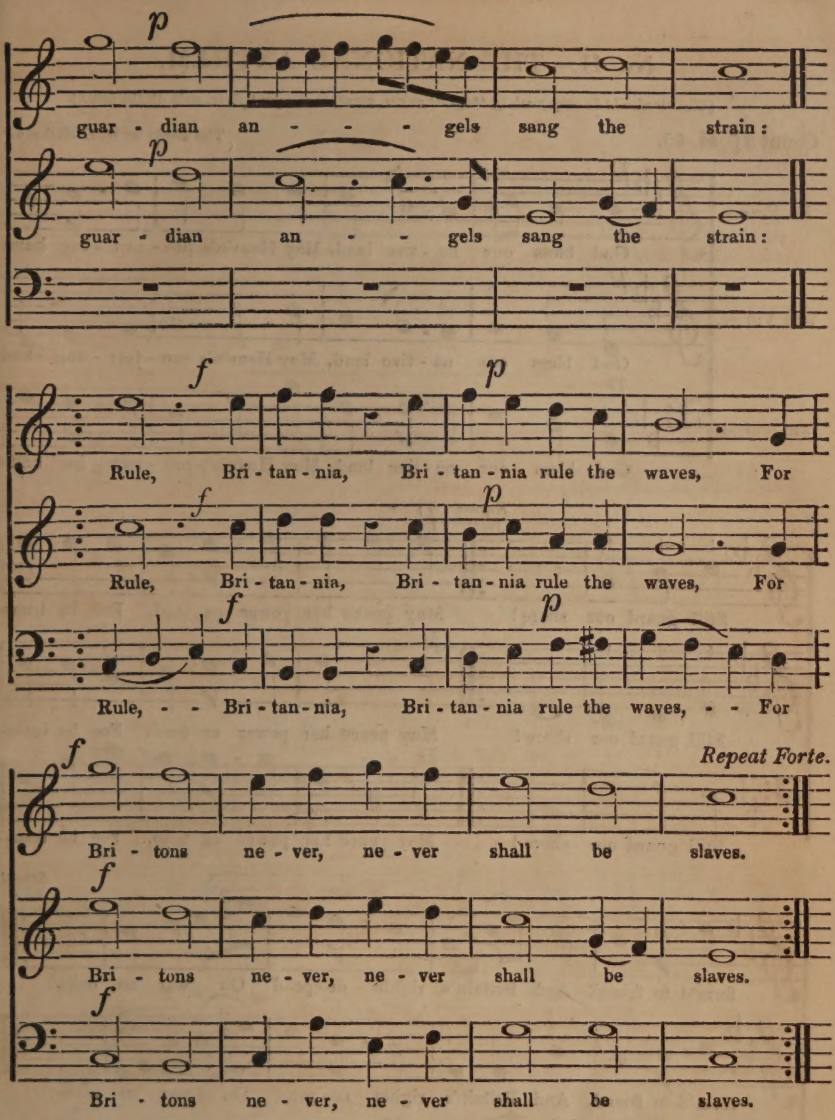
* When canons are written in this manner, it is intended that the first voice should sing to the end of the first part, and then sing the second part, after which the third part, and then the first part over again; so with the other voices: each voice alternately sings the other's part. The second voice begins when the first has got to the end of the first part.

## No. 40.—RULE BRITANNIA.

Count 4 ♩ M. 98.

Arne.
The words by Thomson.


1st Voices.
2nd Voices.
Violoncello, or Piano-forte.
p
When Bri - tain first at Heav'ns com - -
When Bri - tain first at Heav'ns com -
mand, A - rose - - - - from out the a - - - - zure
mand, A - rose - - - - - from out the a - - - - zure
f
main, A - rose from out - - - the a - zure main,
main, A - rose from out - - - the a - zure main,
A - rose from out the a - zure main.
This was the char - ter, the char - ter of the land, And
This was the char-ter, the char - ter of the land, And


p
guar - dian an - - - gels sang the strain:
p
guar - dian an - - gels sang the strain:
f
p
Rule, Bri - tan - nia, Bri - tan - nia rule the waves, For
f
p
Rule, Bri - tan - nia, Bri - tan - nia rule the waves, For
f
p
Rule, - - Bri - tan - nia, Bri - tan - nia rule the waves, - - For
f
Repeat Forte.
Bri - tons ne - ver, ne - ver shall be slaves.
f
Bri - tons ne - ver, ne - ver shall be slaves.
f
Bri - tons ne - ver, ne - ver shall be slaves.

2.

The nations not so blest as thee,
Shall in their turn to tyrants fall,
While thou shalt flourish, shalt flourish great and free,
The dread and envy of them all:
Rule, Britannia, &c.

3.

Thee haughty tyrants ne'er shall tame,
All their attempts to bend thee down
Will but awaken, awake thy generous flame,
And work their woe, and thy renown:
Rule, Britannia, &c.

## No. 41.—THE NATIONAL ANTHEM.

*(The air should be sung first, by the first voices, alone, then repeat, forte, with all the parts.)*

Count 3 | M. 66.

The words by W. E. Hickson.

1st Voices.
2nd Voices.
3rd Voices.
p
God bless our na - tive land, May Heav'n's pro - tect - ing hand
Repeat forte.
Still guard our shore! May peace her power ex-tend, Foe be trans-
form'd to friend, And Britain's rights de-pend On war no more!
3

2.

Through ev'ry changing scene,
Oh Lord, preserve the Queen!
Long may she reign!
Her heart inspire, and move
With wisdom from above;
And in a nation's love
Her throne maintain!

3.

May just and righteous laws
Uphold the public cause,
And bless our Isle!
Home of the brave and free,—
The land of liberty,—
We pray that still on thee
Kind Heav'n may smile!

4.

And not this land alone,
But be thy mercies known
From shore to shore!
Lord, make the nations see
That men should brothers be,
And form one family
The wide world o'er!

The *original words* are subjoined for the convenience of those who, from old associations, prefer singing no other to the above air; it will be observed, however, that the spirit of the second verse is at variance with the kindly feelings which should be cultivated in a childrens' school.

| 1. | 2. | 3. |
|---|---|---|
| God save our gracious Queen;<br>Long live our gracious Queen;<br>God save the Queen!<br>Send her victorious;<br>Happy and glorious;<br>Long to reign over us,<br>God save the Queen! | O Lord our God arise,<br>Scatter her enemies,<br>And make them fall.<br>Confound their politics;<br>Frustrate their knavish tricks;<br>On thee our hopes we fix;<br>God save us all! | Thy choicest gifts in store,<br>On her be pleased to pour,<br>Long may she reign!<br>May she defend our laws,<br>And ever give us cause<br>To sing, with heart and voice,<br>God save the Queen! |

## No. 42.—NOW LET NOTES OF JOY ASCENDING.

Count 4

A Canon for four or eight voices; from 'Musicalishes Schulgesangbuch.'

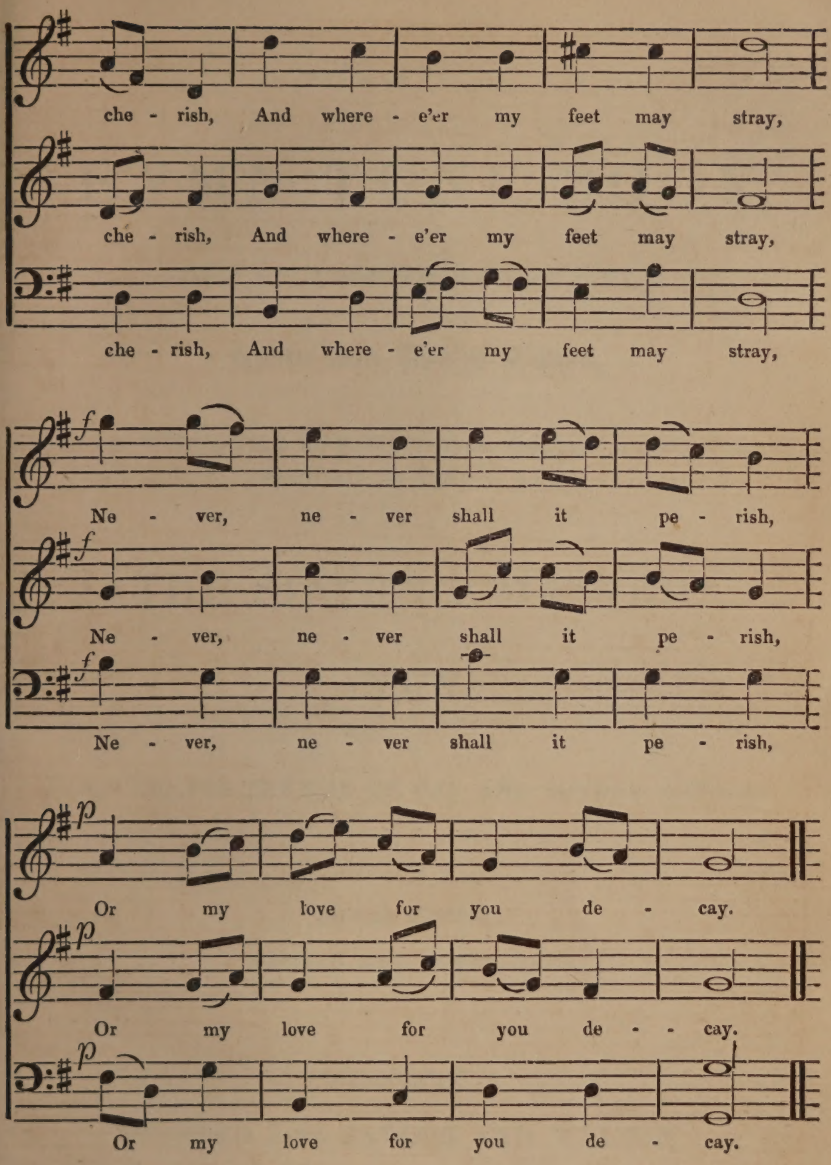
2nd Voice begins.
Now let notes of, &c.
Now let notes of joy as-cend-ing, And har-mo-nious voi-ces blend-ing,
3rd Voice begins.
Now let notes of, &c.
4th Voice begins.
Now let notes of, &c.
Glad-den ev'-ry heart,
Glad-den ev'-ry heart;
5th Voice begins.
Now let notes of, &c.
6th Voice begins.
Now let notes of, &c.
Friends with you we'll share the plea-sure, If you know the air and mea-sure,
7th Voice begins.
Now let notes of, &c.
8th Voice begins.
Now let notes of, &c.
Come and take a part,
Come and take a part.

## No. 43.—FAREWELL.

Count 2 ♩ M. 66.

'God preserve the Emperor,' Haydn.
The words by W. E. Hickson.

1st Voices.
Fare - well, friends! a time of sor - row
2nd Voices.
Fare - well, friends! a time of sor - row
3rd Voices.
A time of sor - row
Is the mo - ment when we part; But, though
Is the mo - ment when we part; But, though
Is the mo - ment when we part; But, though
ab - sent on the mor - row, You'll be pre - sent
ab - sent on the mor - row, You'll be pre - sent
ab - sent on the mor - row, You'll be pre - sent
to my heart. There your i - mage I will
to my heart. There your i - mage I will
to my heart. There your i - mage I will


che - rish, And where - e'er my feet may stray,
che - rish, And where - e'er my feet may stray,
che - rish, And where - e'er my feet may stray,
Ne - ver, ne - ver shall it pe - rish,
Ne - ver, ne - ver shall it pe - rish,
Ne - ver, ne - ver shall it pe - rish,
Or my love for you de - cay.
Or my love for you de - - cay.
Or my love for you de - cay.

2.

Farewell! and when thoughts depressing
Rise for you within my breast,
May my prayers bring down a blessing,
Which on you and your's may rest.
May another happy meeting
All those doubts and fears dispel;
Joyful, then, will be our greeting,
And, 'till then, dear friends, farewell!

THE

# HYMN TUNE-BOOK,

CONTAINING A SELECTION OF SEVENTY POPULAR

## Hymn and Psalm Tunes,

ARRANGED WITH A VIEW OF FACILITATING THE PROGRESS OF CHILDREN LEARNING TO SING IN PARTS.

## THE SINGING MASTER,

## No. V.

DESIGNED FOR THE USE OF DAY AND SUNDAY SCHOOLS.

Second Edition;

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# THE HYMN TUNE BOOK.

## CONTENTS.


| NO. | | PAGE |
|---|---|---|
| 1 | Sicilian Mariners | 217 |
| 2 | Warwick | 218 |
| 3 | Devizes | 219 |
| 4 | Stonefield | 220 |
| 5 | Evening Hymn | 221 |
| 6 | Hanover | 222 |
| 7 | Stevens | 223 |
| 8 | German Hymn | 224 |
| 9 | Grove | 225 |
| 10 | Cranbrook | 226 |
| 11 | Falcon Street | 227 |
| 12 | Martin's Lane | 228 |
| 13 | Staughton | 229 |
| 14 | Deritend | 230 |
| 15 | Harts | 231 |
| 16 | Job | 232 |
| 17 | Melbourn Port | 233 |
| 18 | Matthias | 234 |
| 19 | Rousseau's Dream | 235 |
| 20 | Irish | 236 |
| 21 | Sandgate | 237 |
| 22 | Contemplation | 238 |
| 23 | Haweis, or Mount Calvary | 239 |
| 24 | Auburn | 240 |
| 25 | Eaton | 241 |
| 26 | Carey's | 242 |
| 27 | Adoration | 243 |
| 28 | Gabriel New | 245 |
| 29 | Prospect | 246 |
| 30 | Lowell | 247 |
| 31 | Fairseat | 248 |
| 32 | Lonsdale | 249 |
| 33 | Calvary | 250 |
| 34 | Lydia | 251 |
| 35 | Sutton Colefield | 252 |
| 36 | Arabia | 253 |
| 37 | Old Hundredth | 254 |
| 38 | Peru | 255 |
| 39 | Condescension | 256 |
| 40 | Horsley | 257 |
| 41 | Compassion | 258 |
| 42 | Suffolk | 259 |
| 43 | Hephzibah | 260 |
| 44 | Bradley Church | 261 |
| 45 | Portugal New | 262 |
| 46 | Piety | 263 |
| 47 | Wigan | 264 |
| 48 | The Passing Bell | 265 |
| 49 | Knaresboro' | 266 |
| 50 | Newport | 267 |
| 51 | Vesper | 268 |
| 52 | Admiration | 269 |
| 53 | Jude's Doxology | 270 |
| 54 | Miles' Lane | 271 |
| 55 | Easter Hymn | 272 |
| 56 | Helmsley | 273 |
| 57 | Evans | 274 |
| 58 | Nativity | 275 |
| 59 | Monmouth | 276 |
| 60 | Westbury Leigh | 277 |
| 61 | New Victory | 278 |
| 62 | Hallelujah, Amen | 279 |
| 63 | Refuge | 280 |
| 64 | Calcutta | 282 |
| 65 | Shirland | 283 |
| 66 | Portsmouth New | 284 |
| 67 | Joyful | 285 |
| 68 | Triumph | 286 |
| 69 | Tucker's, or Leigh | 287 |
| 70 | Repose | 288 |


THE following collection of hymn tunes, adapted for public and social worship, has been prepared chiefly with a view to schools, especially Sunday-schools.

The object is to promote the practice of part-singing, by which the effect of psalmody is always greatly improved; and the necessity of a collection arranged upon the plan of this work arises from the fact that in the books commonly used the airs are arranged without a second treble part for children, but with alto and tenor parts (written for men's voices), which, in schools, can very seldom be adequately sustained.

It is very desirable that every one should be enabled to join in sacred harmony, each taking the part best adapted for his voice ; but to attain this end it is necessary that the practice of singing in parts should commence at school, for a youth who has not first acquired the ability to sing a second treble part will very rarely, at a subsequent period when his voice has changed, learn to sing a part written for a tenor, alto, or base.

All the airs, therefore, in the present work, are arranged with this object in view, either for two trebles and a base, or for three equal voices.

The Sunday School Teacher, it is presumed, will form a class of the elder pupils, to meet on some evening in the week for the purpose of learning the notation of music, upon the plan, or in the manner described in No. I of "The Singing Master, or First Lessons in Singing." When his pupils are familiar with the notes he will divide them into two classes,—one to sing the air,—the other to sing the part written for "second voices," taking care to keep both classes some distance apart, that they may not confuse each other.

Each part, until the pupils have had some considerable practice in reading music, must be taught at first separately,—the air by itself, and the second by itself, before both are sung together. The female teachers should lead, dividing themselves between the first and second voices. Some of the young men among the teachers may perhaps be able to sing with the seconds in a falsetto voice, the rest should sing the base, and boys of fourteen whose voices are about to break may sing the base with them in the octave above. When there is sufficient strength in the upper parts with treble voices, the *air* should not be sung by men's voices, as they would only injure the effect.

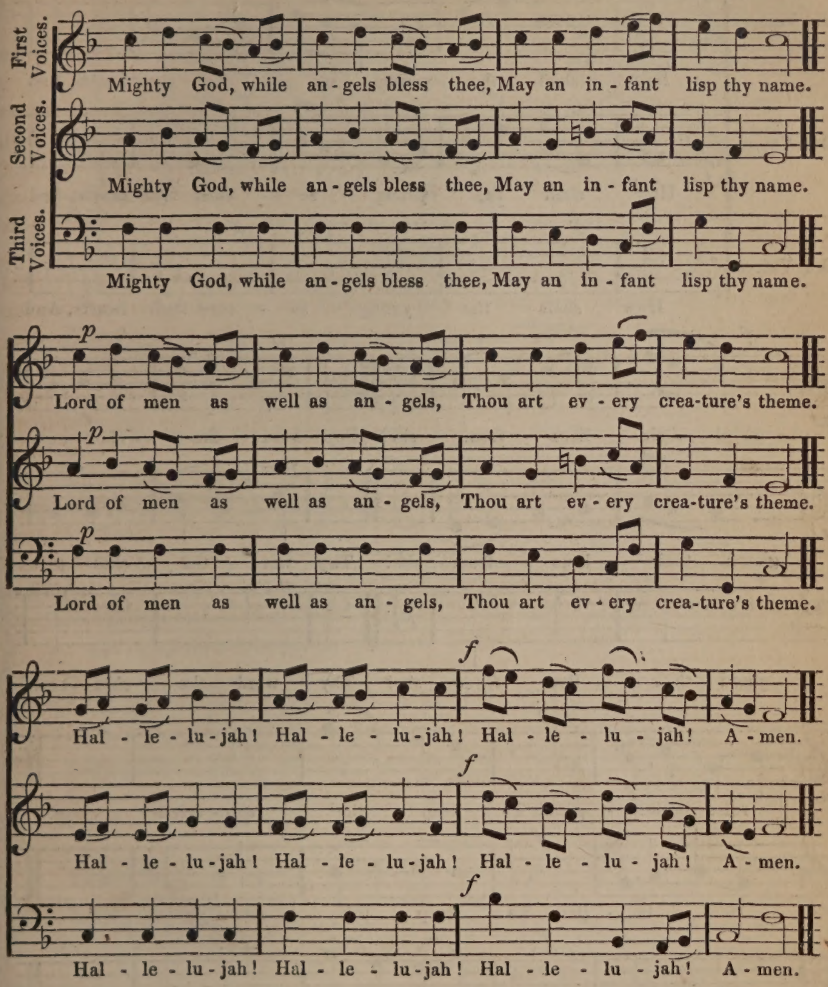
The pupils should never be taught entirely by ear, but always with the notes before them. The tune should either be written on a black board with chalk, the teacher pointing to each note when it is sung, or copies should be placed in their hands. By means of the best writers in a school, copies can always be multiplied *ad libitum*,—but without having either the written or printed music constantly before them, children will never acquire a thorough knowledge of intervals, or have an association established in their minds between musical sounds and the signs by which those sounds are represented on paper.

In a school in which the children have had no previous practice in singing, the teacher should begin with the airs which have rather a quick movement, leaving some of the fine solemn airs better suited to such an instrument as the organ until the voices of the children have acquired sufficient strength and fulness for sustaining long notes.

## No. 1.—SICILIAN MARINERS.

Count 4

The words by
Rev. Robt. Robinson.


First Voices.
Second Voices.
Third Voices.
Mighty God, while an - gels bless thee, May an in - fant lisp thy name.
Mighty God, while an - gels bless thee, May an in - fant lisp thy name.
Mighty God, while an - gels bless thee, May an in - fant lisp thy name.
p
Lord of men as well as an - gels, Thou art ev - ery crea-ture's theme.
p
Lord of men as well as an - gels, Thou art ev - ery crea-ture's theme.
p
Lord of men as well as an - gels, Thou art ev - ery crea-ture's theme.
f
Hal - le - lu - jah! Hal - le - lu - jah! Hal - le - lu - jah! A - men.
f
Hal - le - lu - jah! Hal - le - lu - jah! Hal - le - lu - jah! A - men.
f
Hal - le - lu - jah! Hal - le - lu - jah! Hal - le - lu - jah! A - men.

2.

Lord of every land and nation,
Ancient of eternal days!
Sounded thro' the wide creation
Be thy just and lawful praise.
Hallelujah!

3.

For the grandeur of thy nature,
Grand beyond a seraph's thought;
For created works of power,
Works with skill and kindness wrought,
Hallelujah!

4.

For thy providence that governs
Thro' thine empire's wide domain;
Wings an angel, guides a sparrow
Blessed be thy holy name.
Hallelujah!

5.

By thy rich, thy free redemption,
Dark thro' brightness all along,
Thought is poor, and poor expression;
Who dare sing that awful song?
Hallelujah!

## No. 2.—WARWICK.—C. M.

Count 4

Stanley.
The words by Dr. Watts.

1st Voices.
How shall the young se - cure their hearts, And
2nd Voices.
How shall the young se - cure their hearts, And
3rd Voices.
How shall the young se - cure their hearts, And
guard their lives from sin? Thy word the choi - cest
guard their lives from sin? Thy word the choi - cest
guard their lives from sin? Thy word the choi - cest
rules im - parts, To keep the con - science clean.
rules im - parts, To keep the con - science clean.
rules im - parts, To keep the con-science clean.

2.

When once it enters to the mind,
It spreads such light abroad,
The meanest souls instruction find,
And raise their thoughts to God.

3.

'Tis like the sun, a heavenly light,
That guides us all the day;
And, through the dangers of the night,
A lamp to lead the way.

4.

Thy word is everlasting truth;
How pure is every page!
That holy book shall guide our youth,
And well support our age.

## No. 3.—DEVIZES.—C. M.

Tucker.
The words by Dr. Watts.

Count 8
1st Voices.
I sing th' almighty power of God, That made the mountains
2nd Voices.
I sing th' almighty power of God, That made the mountains
3rd Voices.
I sing th' almighty power of God, That made the mountains
rise; That spread the flowing seas a - broad, And
rise; That spread the flowing seas a - broad, And
rise; That spread the flowing seas a - broad,
built the lof - ty skies, And built the lof - ty skies.
built the lof - ty skies, And built the lof - ty skies.
And built the lof - ty skies.

2.

I sing the wisdom that ordain'd
The sun to rule the day;
The moon shines full at his command,
And all the stars obey.

3.

I sing the goodness of the Lord,
That fill'd the earth with food;
He form'd the creatures with his word,
And then pronounc'd them good.

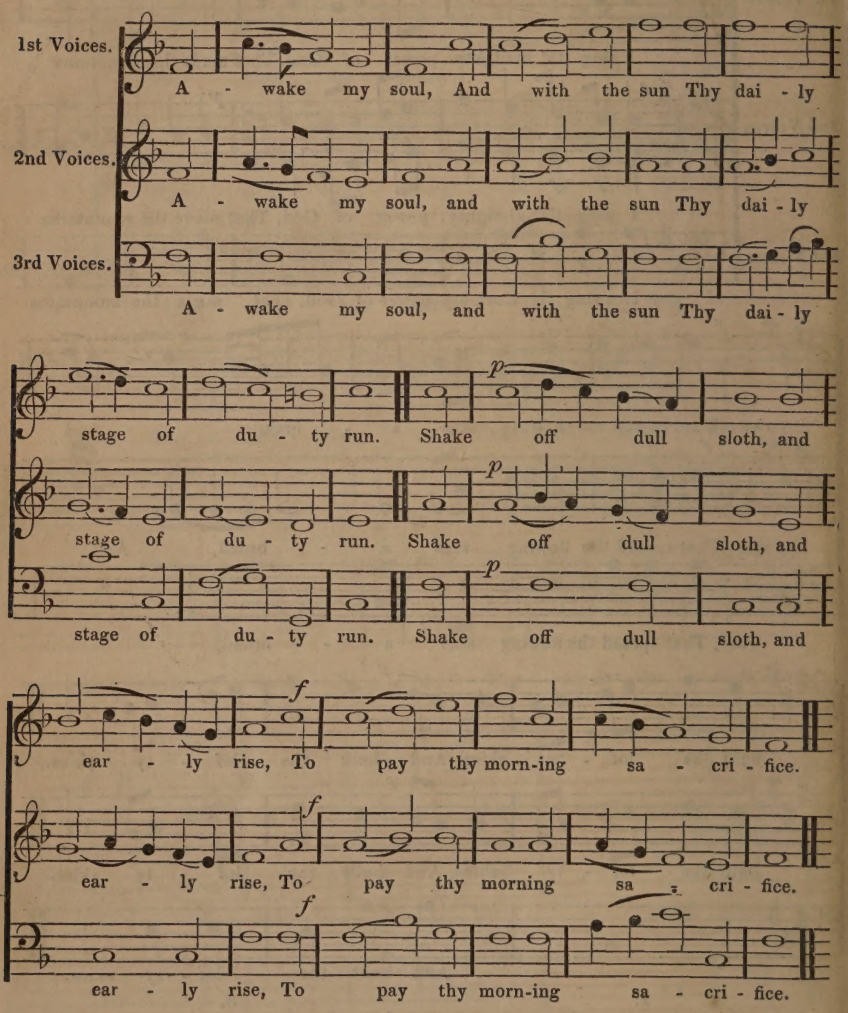
4.

His hand is my perpetual guard;
He keeps me with his eye;
Why should I then forget the Lord,
Who is for ever nigh?

* If the second voices cannot reach the lower notes, some of them may take the octave above.

## No. 4.—STONEFIELD, OR DOVERSDALE.—L. M.

Count 3 Stanley.


1st Voices.
A - wake my soul, And with the sun Thy dai - ly
2nd Voices.
A - wake my soul, and with the sun Thy dai - ly
3rd Voices.
A - wake my soul, and with the sun Thy dai - ly
stage of du - ty run. Shake off dull sloth, and
stage of du - ty run. Shake off dull sloth, and
stage of du - ty run. Shake off dull sloth, and
p
ear - ly rise, To pay thy morn-ing sa - cri - fice.
ear - ly rise, To pay thy morning sa - cri - fice.
ear - ly rise, To pay thy morn-ing sa - cri - fice.
f

2.

Redeem thy mis-spent moments past,
And live this day as if the last:
Thy talents to improve take care;
For the great day thyself prepare.

3.

Let all thy converse be sincere,
Thy conscience as the noon-day clear;
For God's all-seeing eye surveys
Thy secret thoughts, thy works, and ways.

## No. 5 —EVENING HYMN.—L. M.

Tallis.

Count 4
1st Voices.
2nd Voices
3rd Voices.
Glo - ry to thee, my God, this night, For
Glo - ry to thee, my God, this night, For
Glo - ry to thee, my God, this night, For
all the bless - ings of the light. Keep me, O keep me,
all the bless - ings of the light. Keep me, O keep me,
all the bless - ings of the light. Keep me, O keep me,
King of kings, Be - neath thy own al - migh - ty wings.
King of kings, Be - neath thy own al - migh - ty wings.
King of kings, Be - neath thy own al - migh - ty wings.

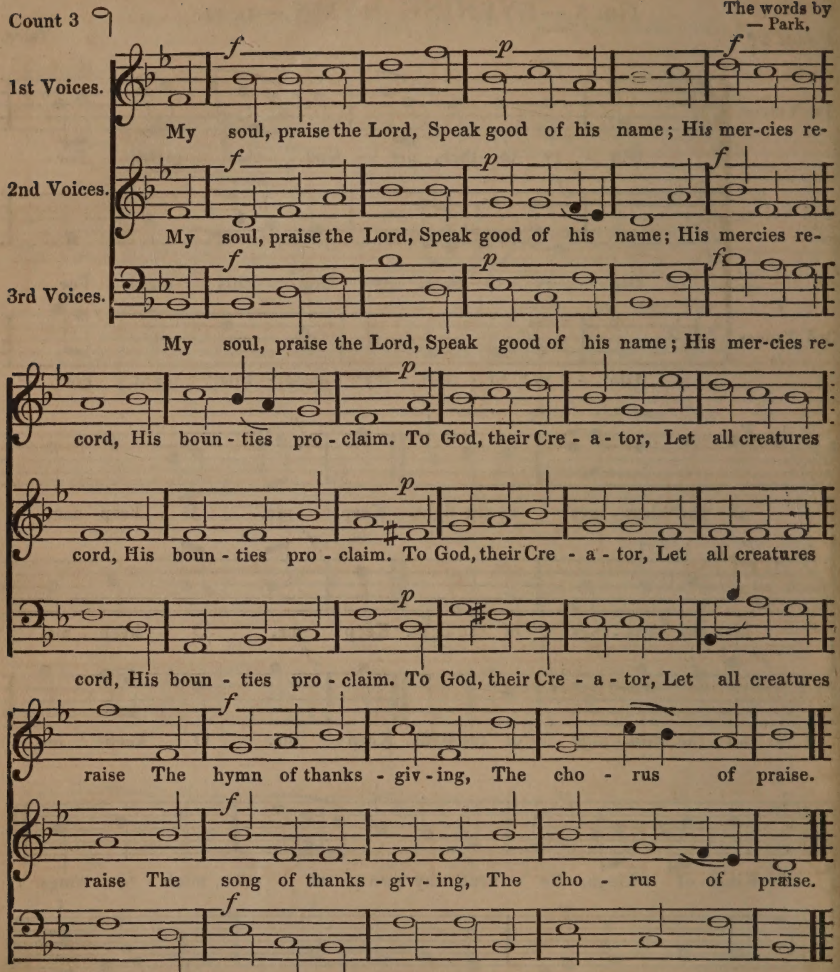
2.

Forgive me, Lord, for thy dear Son,
The ill that I this day have done;
That with the world, myself, and thee,
I, ere I sleep, at peace may be.

3.

Teach me to live, that I may dread
The grave as little as my bed;
Teach me to die, that so I may
Rise glorious at the judgment-day.

## No. 6.—HANOVER.—P. M.


Count 3
The words by — Park,
1st Voices.
2nd Voices.
3rd Voices.
My soul, praise the Lord, Speak good of his name; His mer-cies re-
My soul, praise the Lord, Speak good of his name; His mercies re-
My soul, praise the Lord, Speak good of his name; His mer-cies re-
cord, His boun - ties pro - claim. To God, their Cre - a - tor, Let all creatures
cord, His boun - ties pro - claim. To God, their Cre - a - tor, Let all creatures
cord, His boun - ties pro - claim. To God, their Cre - a - tor, Let all creatures
raise The hymn of thanks - giv - ing, The cho - rus of praise.
raise The song of thanks - giv - ing, The cho - rus of praise.
raise The song of thanks - giv - ing, The cho - rus of praise.

2.

Though hid from man's sight
God sits on his throne,
Yet here by his works
Their author is known.
The world shines a mirror
Its Maker to show,
And heav'n shines with wonders
Reflected below.

3.

Those agents of power,
Fire, water, earth, sky,
Attest the dread might
Of God, the Most High;
Who rides on the whirlwind,
While clouds veil his form;
Who smiles in the sunbeam,
Or frowns in the storm.

4.

By knowledge supreme,
By wisdom divine,
God governs the earth
With gracious design;
O'er beast, bird, and insect
His Providence reigns,
Whose will first created,
Whose love still sustains.

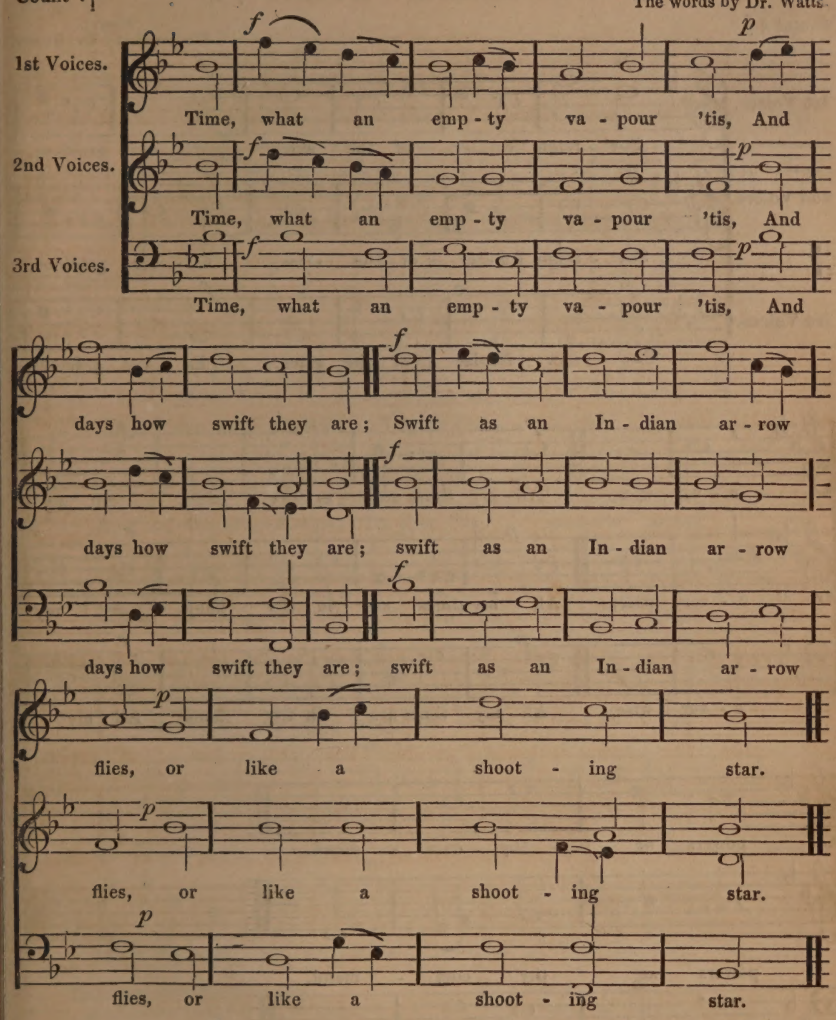
5.

And man, his last work,
With reason subdu'd,
Who, falling through sin,
By grace is renew'd;
To God, his Creator,
Let man ever raise
The song of thanksgiving,
The chorus of praise.

## No. 7.—STEPHENS.—C. M.

Count 1

Rev. W. Jones.
The words by Dr. Watts.


1st Voices.
2nd Voices.
3rd Voices.
Time, what an emp - ty va - pour 'tis, And
days how swift they are; Swift as an In - dian ar - row
flies, or like a shoot - ing star.

2.

Our life is ever on the wing,
And death is ever nigh;
The moment when our lives begin,
We all begin to die.

3.

Yet, mighty God, our fleeting days
Thy lasting favours share;
Yet with the bounties of thy grace
Thou load'st the rolling year.

4.

'Tis sovereign mercy finds us food,
And we are cloth'd with love;
While grace stands pointing out the road
That leads our souls above.

5.

His goodness runs an endless round;
All glory to the Lord!
His mercy never knows a bound,
And be his name ador'd.

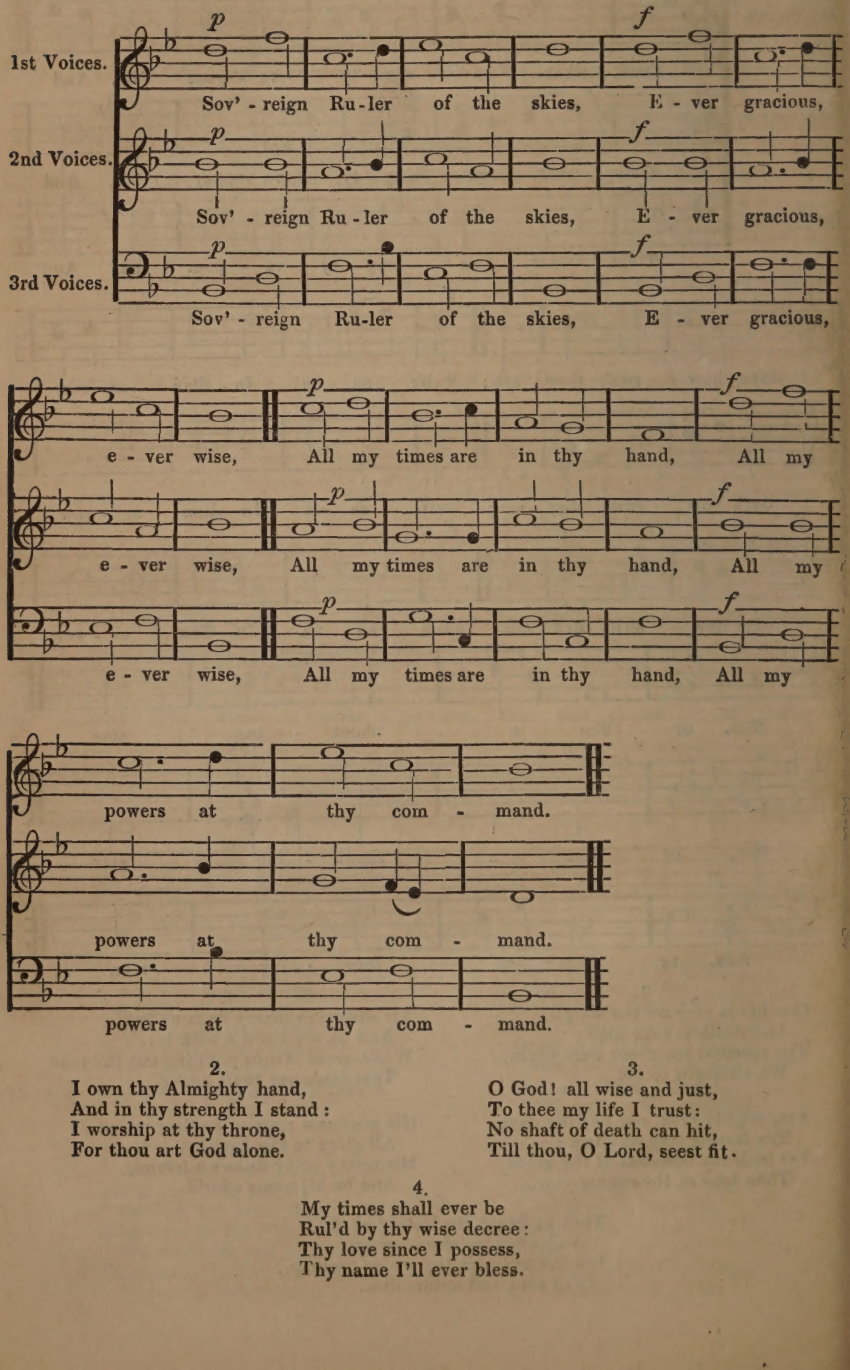
6.

Thus we begin the lasting song,
And when we close our eyes,
Let the next age thy praise prolong,
Till time and nature dies.

## No. 8.—GERMAN HYMN.—7's.

Count 4 𝄞

Pleyel.
The words by Dr. Ryland.


1st Voices.
2nd Voices.
3rd Voices.
Sov' - reign Ru-ler of the skies, E - ver gracious,
Sov' - reign Ru - ler of the skies, E - ver gracious,
Sov' - reign Ru-ler of the skies, E - ver gracious,
e - ver wise, All my times are in thy hand, All my
e - ver wise, All my times are in thy hand, All my
e - ver wise, All my times are in thy hand, All my
powers at thy com - mand.
powers at thy com - mand.
powers at thy com - mand.

2.
I own thy Almighty hand,
And in thy strength I stand:
I worship at thy throne,
For thou art God alone.

3.
O God! all wise and just,
To thee my life I trust:
No shaft of death can hit,
Till thou, O Lord, seest fit.

4.
My times shall ever be
Rul'd by thy wise decree:
Thy love since I possess,
Thy name I'll ever bless.

## No. 9.—GROVE.—P. M

Count 4
The words by Dr. Watts.
1st Voices.
2nd Voices.
3rd Voices.
Ye tribes of A - dam join With heaven & earth & seas,
Ye tribes of A - dam join With heaven & earth & seas,
Ye tribes of A - dam join With heaven & earth & seas,
And of - fer songs di - vine, To your Cre - a - tor's praise. Ye
And of - fer songs di - vine, To your Cre - a - tor's praise. Ye
And of - fer songs di - vine, To your Cre - a - tor's praise. Ye
ho - ly throng of an - gels bright, In worlds of light be - gin the song.
ho - ly throng of an - gels bright, In worlds of light be - gin the song.
ho - ly throng of an - gels bright In worlds of light be - gin the song.

2.

Thou sun with dazzling rays,
And moon that rul'st the night,
Shine to your Maker's praise,
With stars of twinkling light.
His power declare,
Ye floods on high,
And clouds that fly
In empty air.

3.

The shining worlds above
In glorious order stand,
Or in swift courses move
By his supreme command.
He spake the word,
And all their frame
From nothing came,
To praise the Lord.

4.

Ye kings and judges, fear
The Lord, the sovereign King;
And while you rule us here,
His heavenly honours sing;
Nor let the dream
Of power and state
Make you forget
His power supreme.

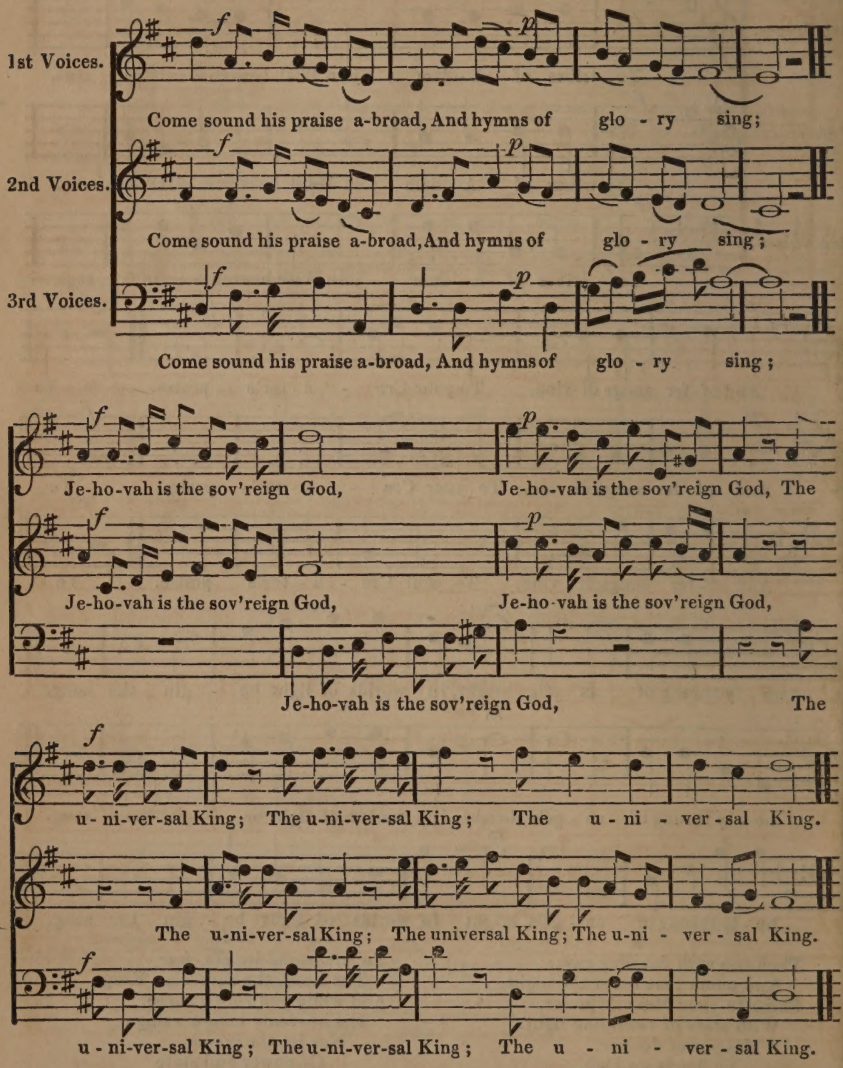
5.

Virgins and youths, engage
To sound his praise divine,
While infancy and age
Their feebler voices join.
Wide as he reigns,
His name be sung
By every tongue
In endless strains.

## No. 10.—CRANBROOK.—S. M.

Count 4 f

Clark.
The words by Dr. Watts.


1st Voices.
Come sound his praise a-broad, And hymns of glo - ry sing;
2nd Voices.
Come sound his praise a-broad, And hymns of glo - ry sing;
3rd Voices.
Come sound his praise a-broad, And hymns of glo - ry sing;
Je-ho-vah is the sov'reign God, Je-ho-vah is the sov'reign God, The
Je-ho-vah is the sov'reign God, Je-ho-vah is the sov'reign God,
Je-ho-vah is the sov'reign God, The
u - ni-ver-sal King; The u-ni-ver-sal King; The u - ni - ver - sal King.
The u-ni-ver-sal King; The universal King; The u-ni - ver - sal King.
u - ni-ver-sal King; The u-ni-ver-sal King; The u - ni - ver - sal King.

2.

He form'd the deeps unknown,
He gave the seas their bound;
The watery worlds are all his own,
And all the solid ground.

3.

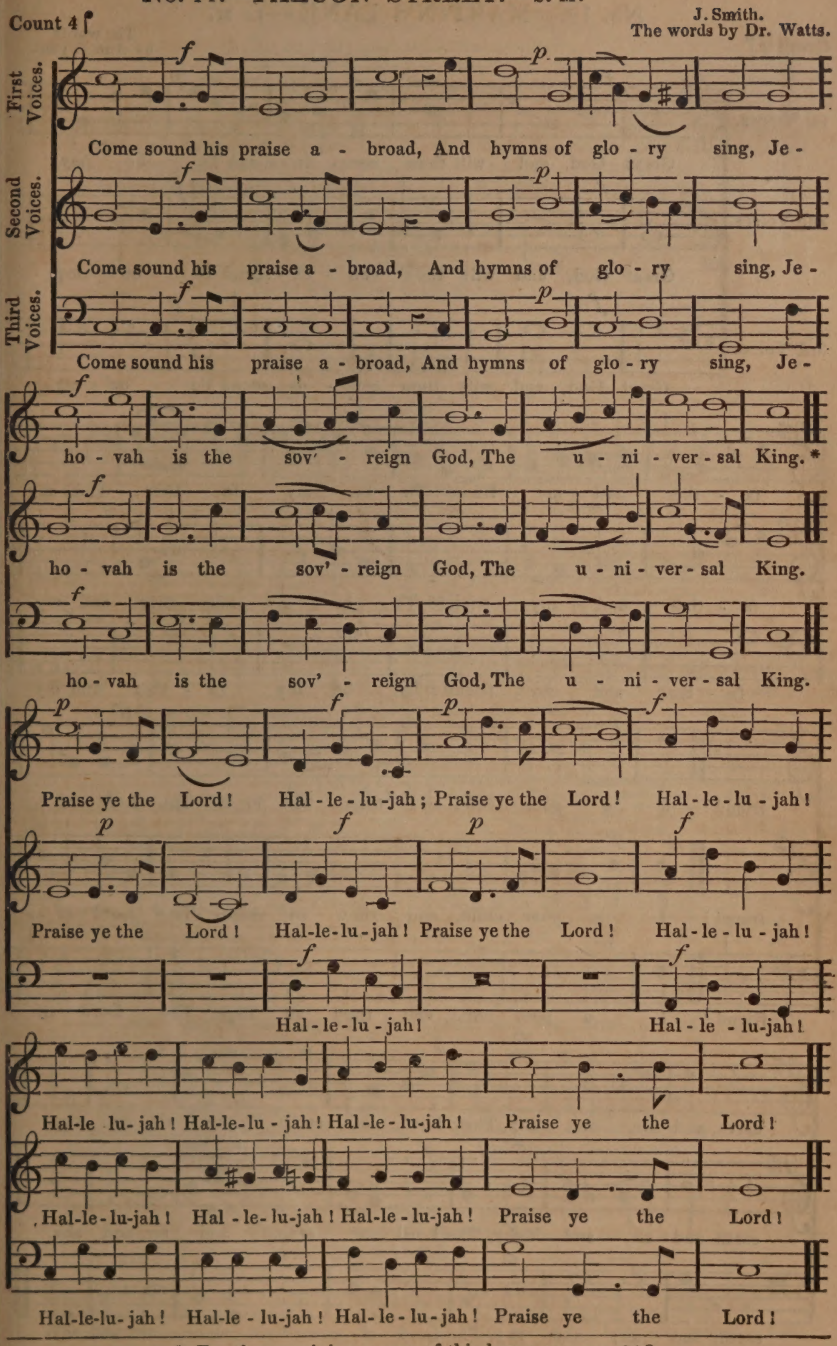
Come worship at his throne,
Come bow before the Lord;
We are his works, and not our own,
He form'd us by his word.

4.

To-day attend his voice,
Nor dare provoke his rod;
Come, like the people of his choice,
And own your gracious God.

## No. 11.—FALCON STREET.—S. M.

J. Smith.
The words by Dr. Watts.

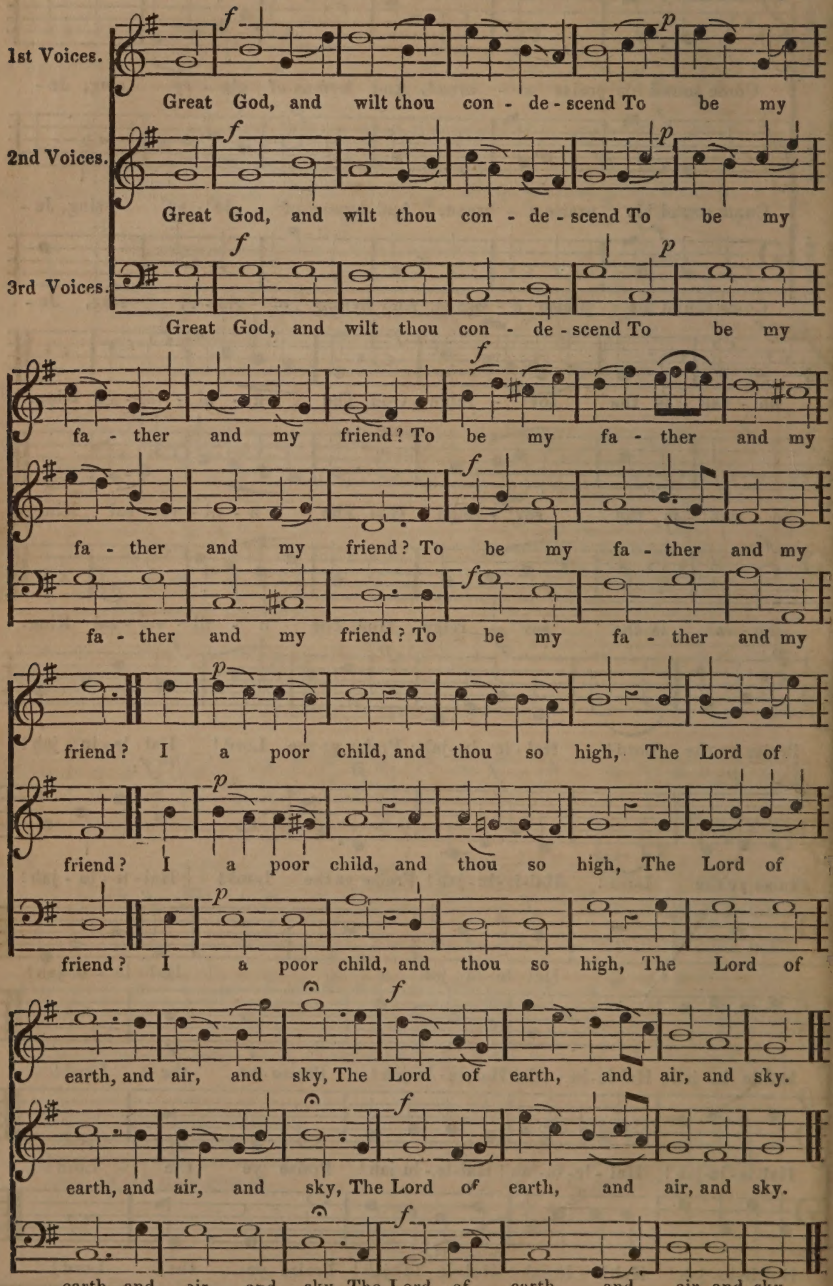

Count 4
First Voices.
Second Voices.
Third Voices.
Come sound his praise a - broad, And hymns of glo - ry sing, Je -
Come sound his praise a - broad, And hymns of glo - ry sing, Je -
Come sound his praise a - broad, And hymns of glo - ry sing, Je -
ho - vah is the sov' - reign God, The u - ni - ver - sal King. *
ho - vah is the sov' - reign God, The u - ni - ver - sal King.
ho - vah is the sov' - reign God, The u - ni - ver - sal King.
Praise ye the Lord! Hal - le - lu - jah; Praise ye the Lord! Hal - le - lu - jah!
Praise ye the Lord! Hal-le-lu-jah! Praise ye the Lord! Hal - le - lu - jah!
Hal - le - lu - jah! Hal - le - lu-jah!
Hal-le lu-jah! Hal-le-lu - jah! Hal-le - lu-jah! Praise ye the Lord!
Hal-le-lu-jah! Hal - le- lu-jah! Hal-le - lu-jah! Praise ye the Lord!
Hal-le-lu-jah! Hal-le - lu-jah! Hal-le - lu-jah! Praise ye the Lord!

* For the remaining verses of this hymn see page 226.

## No. 12.—MARTIN'S LANE.—L. M.

Count 4

The words by Ann Taylor.


1st Voices.
2nd Voices.
3rd Voices.
Great God, and wilt thou con - de - scend To be my
fa - ther and my friend? To be my fa - ther and my
friend? I a poor child, and thou so high, The Lord of
earth, and air, and sky, The Lord of earth, and air, and sky.

2.
Art thou my Father? Canst thou bear
To hear my poor imperfect prayer?
Or wilt thou listen to the praise
That such a little one can raise?

3.
Art thou my Father? Let me be
A meek, obedient child to thee;
And try, in word, and deed, and thought,
To serve and please thee as I ought.

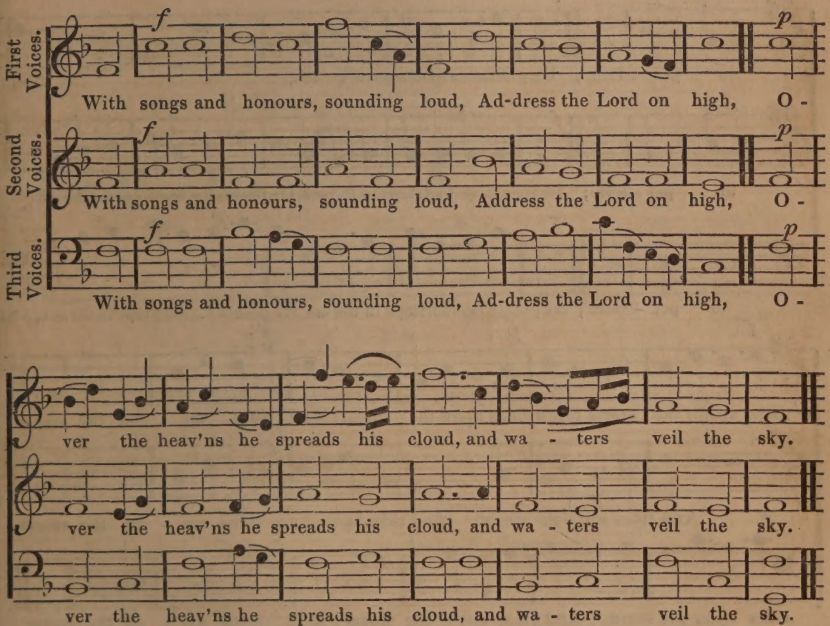
4.
Art thou my Father? I'll depend
Upon the care of such a friend;
And only wish to do and be
Whatever seemeth good to thee.

5.
Art thou my Father? Then at last,
When all my days on earth are past,
Send down and take me, in thy love,
To be thy better child above.

## No. 13.—STAUGHTON.—C. M.

Count 4

The words by Dr. Watts.


First Voices.
Second Voices.
Third Voices.
With songs and honours, sounding loud, Ad-dress the Lord on high, O -
With songs and honours, sounding loud, Address the Lord on high, O -
With songs and honours, sounding loud, Ad-dress the Lord on high, O -
ver the heav'ns he spreads his cloud, and wa - ters veil the sky.
ver the heav'ns he spreads his cloud, and wa - ters veil the sky.
ver the heav'ns he spreads his cloud, and wa - ters veil the sky.

2
He sends his showers of blessing down,
To clear the plains below;
He makes the grass the mountains crown,
And corn in valleys grow.

3
His steady counsels change the face
Of the declining year,
He bids the sun cut short his race,
And wintry days appear.

4.
His hoary frost, his fleecy snow,
Descend and clothe the ground;
The liquid streams forbear to flow,
In icy fetters bound.

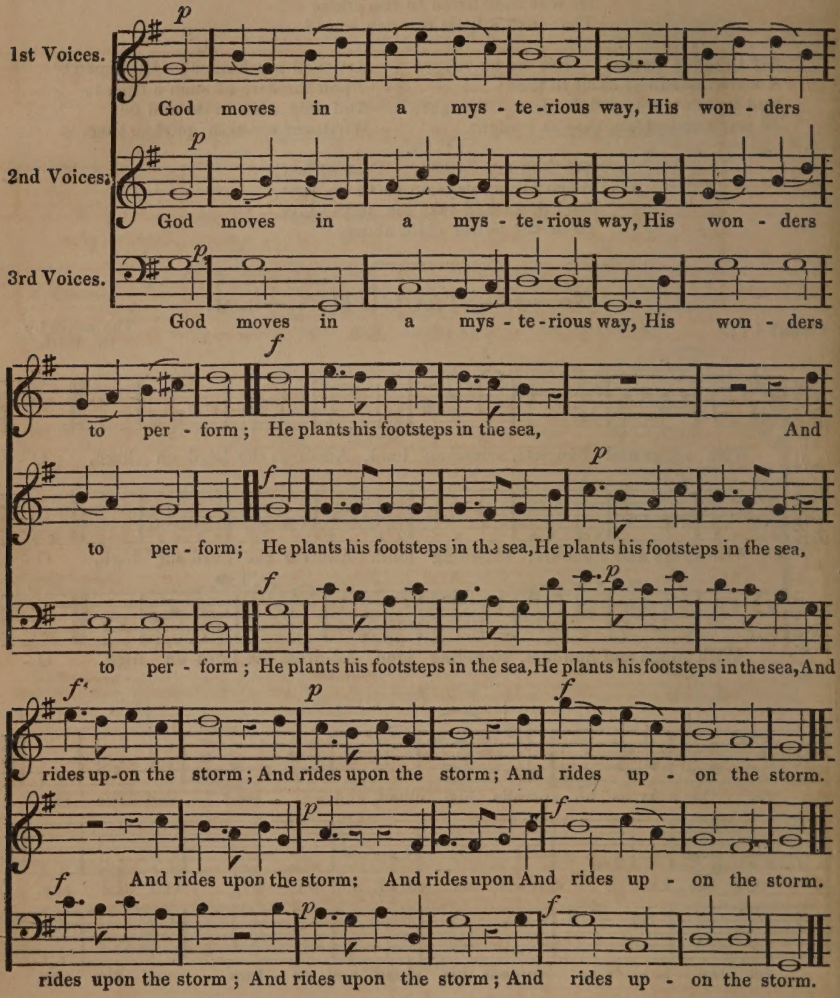
5.
He sends his word, and melts the snow;
The fields no longer mourn;
He calls the warmer gales to blow,
And bids the spring return.

6.
The changing wind, the flying cloud,
Obey his mighty word.
With songs and honours, sounding loud,
Praise ye the sov'reign Lord.

## No. 14.—DERITEND.—C. M.

Count 4

Moreton.
The words by Cowper.


1st Voices.
2nd Voices.
3rd Voices.
God moves in a mys - te - rious way, His won - ders
to per - form; He plants his footsteps in the sea, And
to per - form; He plants his footsteps in the sea, He plants his footsteps in the sea,
to per - form; He plants his footsteps in the sea, He plants his footsteps in the sea, And
rides up-on the storm; And rides upon the storm; And rides up - on the storm.
And rides upon the storm; And rides upon And rides up - on the storm.
rides upon the storm; And rides upon the storm; And rides up - on the storm.

2.

Deep in unfathomable mines
Of never-failing skill,
He treasures up his bright designs,
And works his sovereign will.

3.

Ye fearful saints, fresh courage take;
The clouds ye so much dread
Are big with mercies, and shall break
In blessings on your head.

4.

Judge not the Lord by feeble sense,
But trust him for his grace;
Behind a frowning providence
He hides a smiling face.

5.

His purposes will ripen fast,
Unfolding every hour;
The bud may have a bitter taste,
But sweet will be the flower.

6.

Blind unbelief is sure to err,
And scan his work in vain;
God is his own interpreter,
And he will make it plain.

## No. 15.—HARTS.

Count 2
1st Voices.
2nd Voices.
3rd Voices.
An - gels, roll the rock a - way; Death, give
An - gels roll the rock a - way; Death give
An - gels roll the rock a - way; Death, give
up thy migh - ty prey. See, he ri - ses from the
up thy migh - ty prey. See, he ri - ses from the
up thy migh - ty prey. See, he ri - ses from the
tomb, Glow - ing with im - mor - tal bloom.
tomb, Glow - ing with im - mor - tal bloom.
tomb, Glow - ing with im - mor - tal bloom.

2.

'Tis the Saviour: angels, raise
Your eternal hymn of praise;
Let the earth's remotest bound
Hear the joy-inspiring sound.

3.

Heav'n, display your portals wide,
Glorious hero, thro' them ride;
King of Glory, mount the throne,
Thy great Father's, and thine own.

4.

Shout, O Earth! in rapturous song,
Let the strains be sweet and strong:
Praise him, all ye heavenly choirs;
Praise, and sweep your golden lyres.

## No. 16.—JOB.—L. M.

Count 4

Arnold.
The words by Dr. Watts.

1st Voices.
Give to the Lord of lords re - nown, The King of kings with
2nd Voices.
Give to the Lord of lords re - nown, The King of kings with
3rd Voices.
Give to the Lord of lords re - nown, The King of kings with
glo - ry crown. His mer - cies e - ver shall en - dure.
glo - ry crown. His mer - cies e - ver shall en - dure,
glo - ry crown. His mer - cies e - ver shall en - dure,
When Lords and Kings, when Lords and Kings are known no more.
When Lords and Kings, when Lords and Kings are known no more.
When Lords and Kings, when Lords and Kings are known no more.

2.

He fills the sun with morning light,
He bids the moon direct the night;
His mercies ever shall endure,
When suns and moons shall be no more.

3.

Thro' this vain world he guides our feet,
And leads us to his heavenly seat;
His mercies ever shall endure,
When this vain world shall be no more.

## No. 17.—MELBOURN PORT.—C. M.

The words by Dr. Watts.

Count 4
1st Voices.
Bless'd be the e - ver - last-ing God, The Fa - ther of our Lord; Be
2nd Voices.
Bless'd be the e - ver-last-ing God, The Fa - ther of our Lord;
3rd Voices.
Bless'd be the e - ver-last-ing God, The Fa - ther of our Lord; Be
p
his abounding mercy praised; Be his a - bound-ing mer - cy
Be his a - bound-ing mer - cy
p
his abounding mercy praised;
f
praised; Be his a - bound-ing mercy praised, His ma-jes -ty a - dored.
f
praised; Be his a-bound-ing mer - cy praised, His ma-jes-ty a- dored.
f
Be his a-bounding mercy praised, His ma -jes - ty a - dored.

2.

When from the dead he raised his Son,
And call'd him to the sky;
He gave our souls a lively hope,
That they should never die.

3.

What though our inbred sins require
Our flesh to see the dust;
Yet as the Lord our Saviour rose,
So all his followers must.

4.

There 's an inheritance divine,
Reserv'd against that day;
'Tis uncorrupted, undefiled,
And cannot fade away.

5.

Saints by the power of God are kept
Till the salvation come;
We walk by faith as strangers here
Till Christ shall call us home.

## No. 18.—MATTHIAS.—S. M.

Stanley.
The words by Dr. Watts

Count 4
1st Voices.
2nd Voices.
3rd Voices.
Be - hold, the lof - ty sky De - clares its maker
God; And all his star - ry works on high Pro-
claim his power a - broad; Pro - claim his power a - broad.

2.

The darkness and the light
Still keep their course the same;
While night to day, and day to night,
Divinely teach his name.

3.

In every different land
Their general voice is known,
They show the wonders of his hand,
And orders of his throne.

4.

Ye British lands, rejoice:
Here he reveals his word;
We are not left to nature's voice
To bid us know the Lord.

5.

His statutes and commands
Are set before our eyes;
He puts his gospel in our hands,
Where our salvation lies.

6.

His laws are just and pure,
His truth without deceit;
His promises for ever sure,
And his rewards are great.

## No. 19.—ROUSSEAU'S DREAM.—8. 7. 4.

Count 4
1st Voices.
Guide me, O thou great Jehovah, Pil-grim thro' this bar - ren land:
2nd Voices.
Guide me, O thou great Jehovah, Pilgrim thro' this bar - ren land:
3rd Voices.
Guide me, O thou great Jehovah, Pilgrim thro' this bar - ren land:
I am weak, but thou art mighty; Hold me with thy powerful hand.
I am weak, but thou art mighty; Hold me with thy powerful hand.
I am weak, but thou art mighty; Hold me with thy powerful hand.
Bread of hea-ven, bread of hea-ven, Feed me till I want no more.
Bread of hea-ven, bread of hea-ven, Feed me till I want no more.
Bread of hea-ven, bread of hea-ven, Feed me till I want no more.

2.

Open thou the crystal fountain
Whence the healing streams do flow;
Let the fiery, cloudy pillar
Lead me all my journey through.
Strong deliverer!
Be thou still my strength and shield.

3.

When I tread the verge of Jordan
Bid my anxious fears subside;
Death of deaths, and hell's destruction,
Land me safe on Canaan's side.
Songs of praises
I will ever give to thee.

## No. 20.—IRISH.—C. M.

Count 4
The words by Dr. Watts.
1st Voices.
Keep si - lence, all cre - a - ted things, and
2nd Voices.
Keep si - lence all cre - a - ted things, and
3rd Voices.
Keep si - lence, all cre - a - ted things, and
wait your Ma - ker's nod; My soul stands trem - bling
wait your Ma - ker's nod; My soul stands trem - bling
wait your Ma - ker's nod; My soul stands trem - bling
while she sings The ho - nours of her God.
while she sings The ho - nours of her God.
while she sings The ho - nours of her God.

2.

Life, death, and hell, and worlds unknown
Hang on his firm decree;
He sits on no precarious throne,
Nor borrows leave to be.

3.

Chain'd to his throne a volume lies,
With all the forms of men,
With every angel's form and size
Drawn by the eternal pen.

4.

His providence unfolds the book,
And makes his counsels shine;
Each opening leaf, and every stroke,
Fulfil some deep design.

5.

My God, I would not long to see
My fate with curious eyes;
What gloomy lines are writ for me,
And what bright scenes may rise.

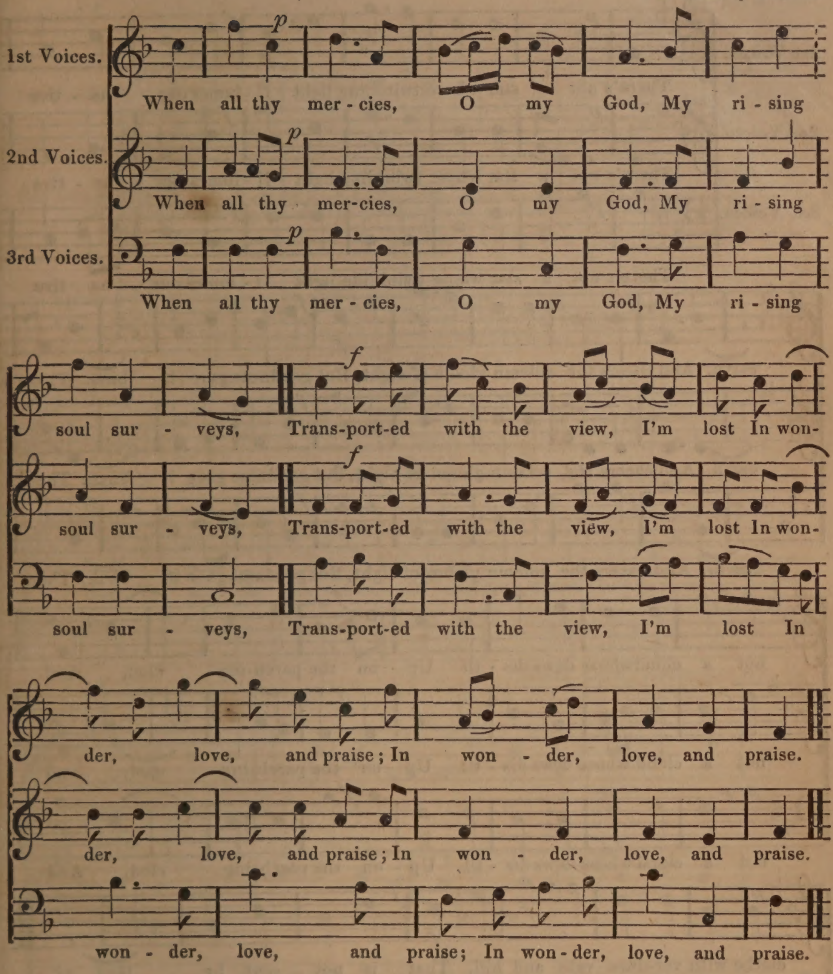
6.

In thy fair book of life and grace,
O may I find my name
Recorded in some humble place
Beneath my Lord, the Lamb.

## No. 21.—SANDGATE.—C. M.

Count 4 C

Clark.
The words by Addison.


1st Voices.
When all thy mer - cies, O my God, My ri - sing
2nd Voices.
When all thy mer-cies, O my God, My ri - sing
3rd Voices.
When all thy mer - cies, O my God, My ri - sing
soul sur - veys, Trans-port-ed with the view, I'm lost In won-
soul sur - veys, Trans-port-ed with the view, I'm lost In won-
soul sur - veys, Trans-port-ed with the view, I'm lost In
der, love, and praise; In won - der, love, and praise.
der, love, and praise; In won - der, love, and praise.
won - der, love, and praise; In won - der, love, and praise.

2.

To all my weak complaints and cries
Thy mercy lent an ear,
Ere yet my feeble thoughts had learnt
To form themselves in prayer.

3.

When worn with sickness, oft hast thou
With health renew'd my face,
And when in sins and sorrow sunk,
Reviv'd my soul with grace.

4.

Ten thousand thousand precious gifts
My daily thanks employ;
Nor is the least a cheerful heart
That tastes those gifts with joy.

5.

Through every period of my life
Thy goodness I'll pursue,
And, after death, in distant worlds
The glorious theme renew.

6.

Through all eternity to thee
A joyful song I'll raise;
For oh! eternity 's too short
To utter all thy praise.

## No. 22.—CONTEMPLATION.—C. M.

Count 2

The words by J. C. Wallace.

1st Voices.
There's not a star whose twinkling light Il - lumes our na - tive
2nd Voices.
There's not a star whose twinkling light Il - lumes our na - tive
3rd Voices.
There's not a star whose twinkling light Il - lumes our na - tive
earth, And cheers the solemn gloom of night, But goodness gave it birth. There's
earth, And cheers the solemn gloom of night, But goodness gave it birth. There's
earth, And cheers the solemn gloom of night, But goodness gave it birth. There's
not a cloud whose dews dis - til Up - on the parch-ing clod, And
not a cloud whose dews dis - til Up - on the parch-ing clod, And
not a cloud whose dews dis - til Up - on the parch-ing clod, And
clothe with ver-dure vale and hill, That is not sent by God.
clothe with ver-dure vale and hill, That is not sent by God.
clothe with ver-dure vale and hill, That is not sent by God.

3.

There's not a place, search earth around,
Or ocean deep, or air,
Where skill and goodness are not found,
For God is every where.

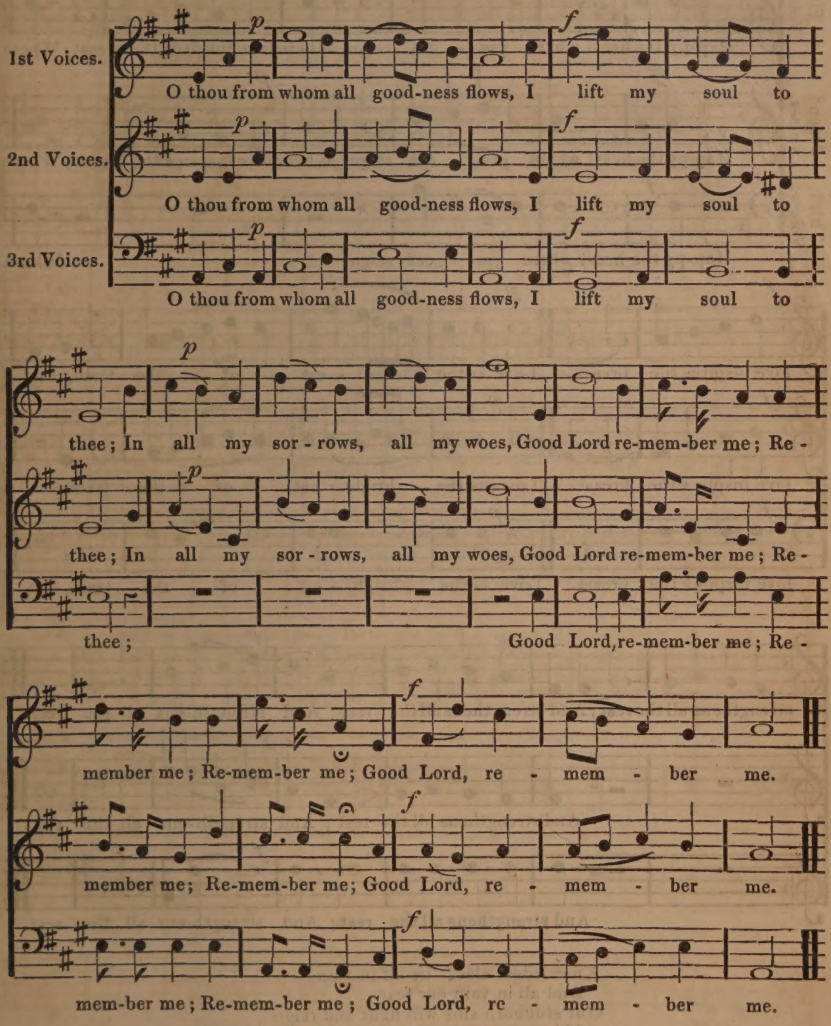
4.

Almighty God, thy gracious power
On every hand we see;
And may the blessings of each hour
Direct our thoughts to thee.

## No. 23.—HAWEIS, OR MOUNT CALVARY.—C. M.

Count 3

Dr. Haweis.


1st Voices.
O thou from whom all good-ness flows, I lift my soul to
2nd Voices.
O thou from whom all good-ness flows, I lift my soul to
3rd Voices.
O thou from whom all good-ness flows, I lift my soul to
thee; In all my sor - rows, all my woes, Good Lord re-mem-ber me; Re -
thee; In all my sor - rows, all my woes, Good Lord re-mem-ber me; Re -
thee;
Good Lord, re-mem-ber me; Re -
member me; Re-mem-ber me; Good Lord, re - mem - ber me.
member me; Re-mem-ber me; Good Lord, re - mem - ber me.
mem-ber me; Re-mem-ber me; Good Lord, re - mem - ber me.

2.

When on my aching, burden'd heart
My sins lie heavily;
Thy pardon grant, new peace impart,
Good Lord, remember me.

3.

When trials sore obstruct my way,
And ills I cannot flee,
O let my strength be as my day;
Good Lord, remember me.

4.

When worn with pain, disease, and grief,
This feeble body see:
Grant patience, rest, and kind relief:
Good Lord, remember me.

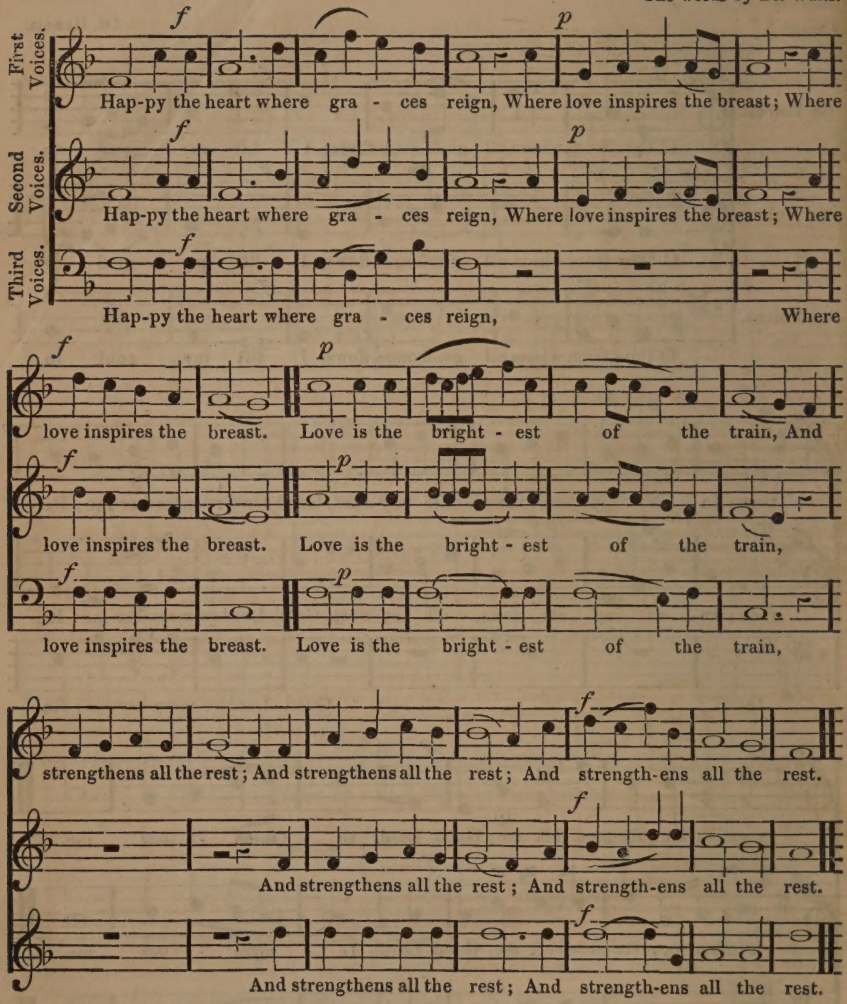
5.

When in the solemn hour of death
I wait thy just decree,
Be this the prayer of my last breath—
Good Lord, remember me.

## No. 24.—AUBURN.—C. M.

Count 4

Rev. J. Lawson
The words by Dr. Watts.


First Voices.
Second Voices.
Third Voices.
Hap-py the heart where gra - ces reign, Where love inspires the breast; Where
Hap-py the heart where gra - ces reign, Where love inspires the breast; Where
Hap-py the heart where gra - ces reign, Where
love inspires the breast. Love is the bright - est of the train, And
love inspires the breast. Love is the bright - est of the train,
love inspires the breast. Love is the bright - est of the train,
strengthens all the rest; And strengthens all the rest; And strength-ens all the rest.
And strengthens all the rest; And strength-ens all the rest.
And strengthens all the rest; And strength-ens all the rest.

2.

Knowledge, alas! 'tis all in vain,
And all in vain our fear;
Our stubborn sins will fight and reign
If love be absent there.

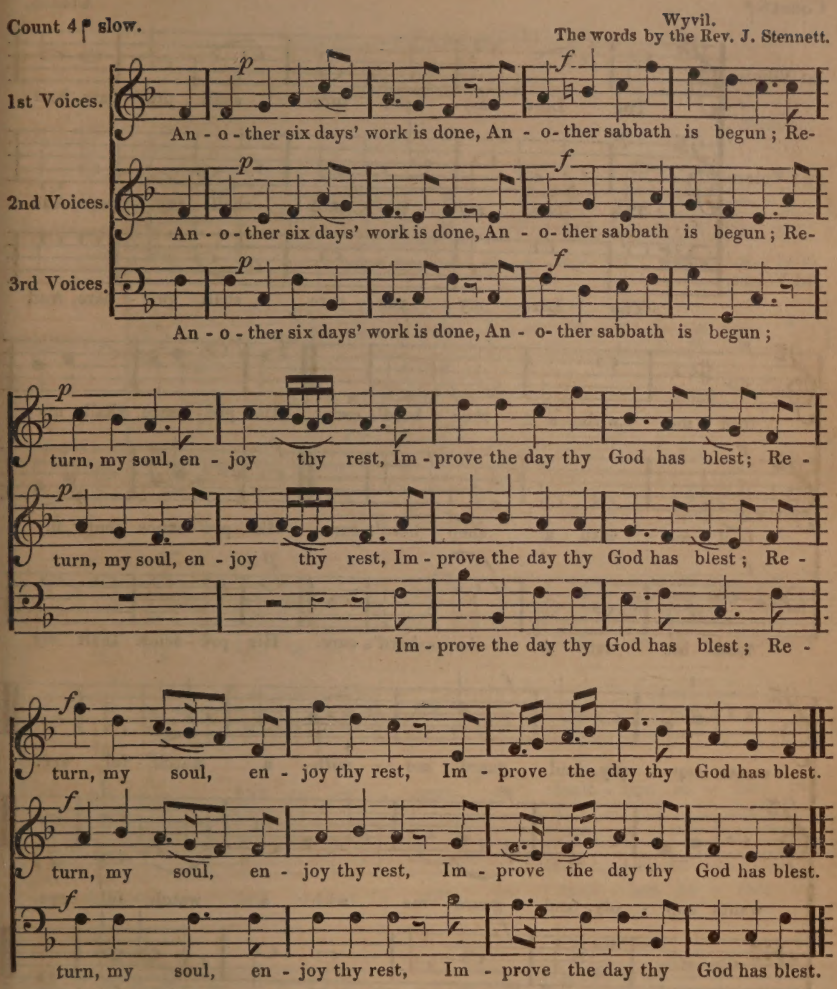
3.

This is the grace that lives and sings
When faith and hope shall cease;
'Tis this shall strike our joyful strings
In the sweet realms of peace.

4.

Before we quite forsake our clay,
Or leave this dark abode,
The wings of love bear us away
To see our smiling God.

## No. 25.—EATON.—L. M.


Count 4 slow.
Wyvil.
The words by the Rev. J. Stennett.
1st Voices.
An - o - ther six days' work is done, An - o - ther sabbath is begun; Re-
2nd Voices.
An - o - ther six days' work is done, An - o - ther sabbath is begun; Re-
3rd Voices.
An - o - ther six days' work is done, An - o - ther sabbath is begun;
turn, my soul, en - joy thy rest, Im - prove the day thy God has blest; Re -
turn, my soul, en - joy thy rest, Im - prove the day thy God has blest; Re -
Im - prove the day thy God has blest; Re -
turn, my soul, en - joy thy rest, Im - prove the day thy God has blest.
turn, my soul, en - joy thy rest, Im - prove the day thy God has blest.
turn, my soul, en - joy thy rest, Im - prove the day thy God has blest.

2.
O that our thoughts and thanks may rise
As grateful incense to the skies;
And draw from heaven that sweet repose
Which none, but he that feels it, knows.

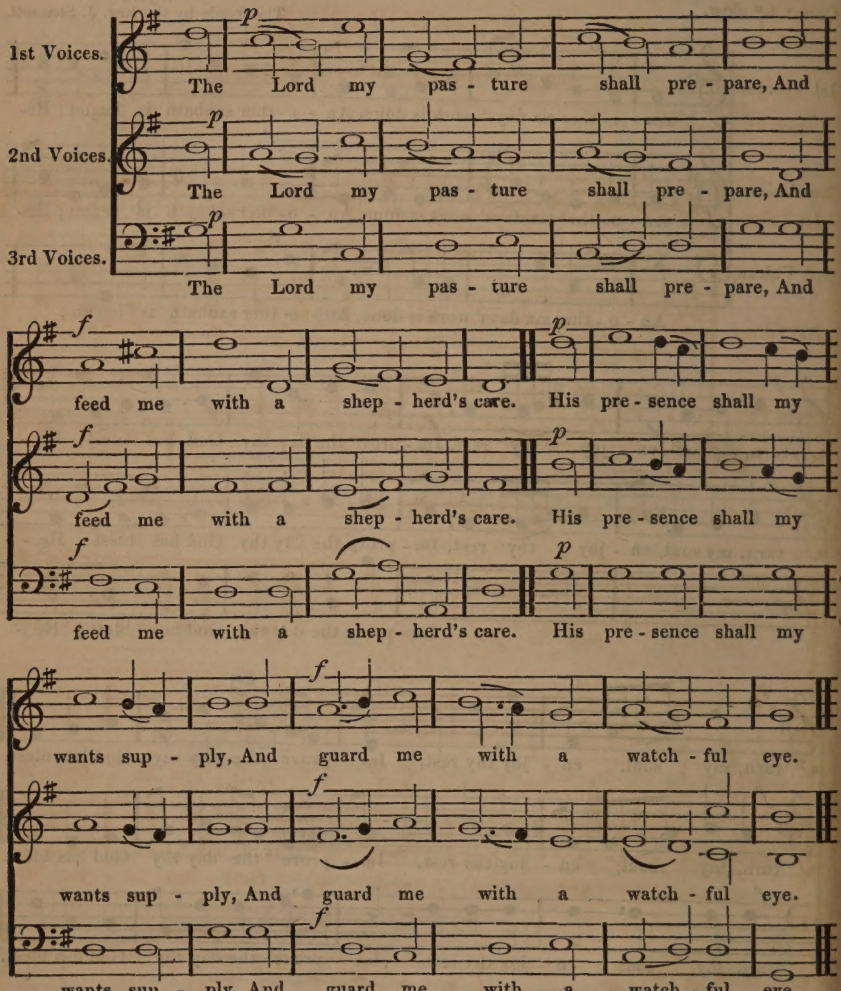
3.
This heavenly calm within the breast
Is the dear pledge of glorious rest,
Which to the child of God remains,
The end of cares, the end of pains.

4.
With joy, great God, thy works we view,
In various scenes, both old and new;
With praise we think on mercies past,
With joy we future pleasures taste.

## No. 26.—CAREY'S.

Count 6

The words by Addison.


1st Voices.
The Lord my pas - ture shall pre - pare, And
2nd Voices.
The Lord my pas - ture shall pre - pare, And
3rd Voices.
The Lord my pas - ture shall pre - pare, And
feed me with a shep - herd's care. His pre - sence shall my
feed me with a shep - herd's care. His pre - sence shall my
feed me with a shep - herd's care. His pre - sence shall my
wants sup - ply, And guard me with a watch - ful eye.
wants sup - ply, And guard me with a watch - ful eye.
wants sup - ply, And guard me with a watch - ful eye.

2.

When in the sultry glebe I faint,
Or on the thirsty mountain pant,
To fertile vales and dewy meads
My weary wandering steps he leads;
Where peaceful rivers, soft and slow,
Amid the verdant landscape flow.

3.

Though in a bare and rugged way,
Through devious, lonely paths I stray,
Thy bounty shall my pains beguile,
The barren wilderness shall smile,
With sudden greens and herbage crown'd,
And streams shall murmur all around.

4.

Though in the paths of death I tread,
With gloomy horrors overspread,
My stedfast heart shall fear no ill,
For thou, O Lord, art with me still;
Thy friendly crook shall give me aid,
And guide me through the dreadful shade.

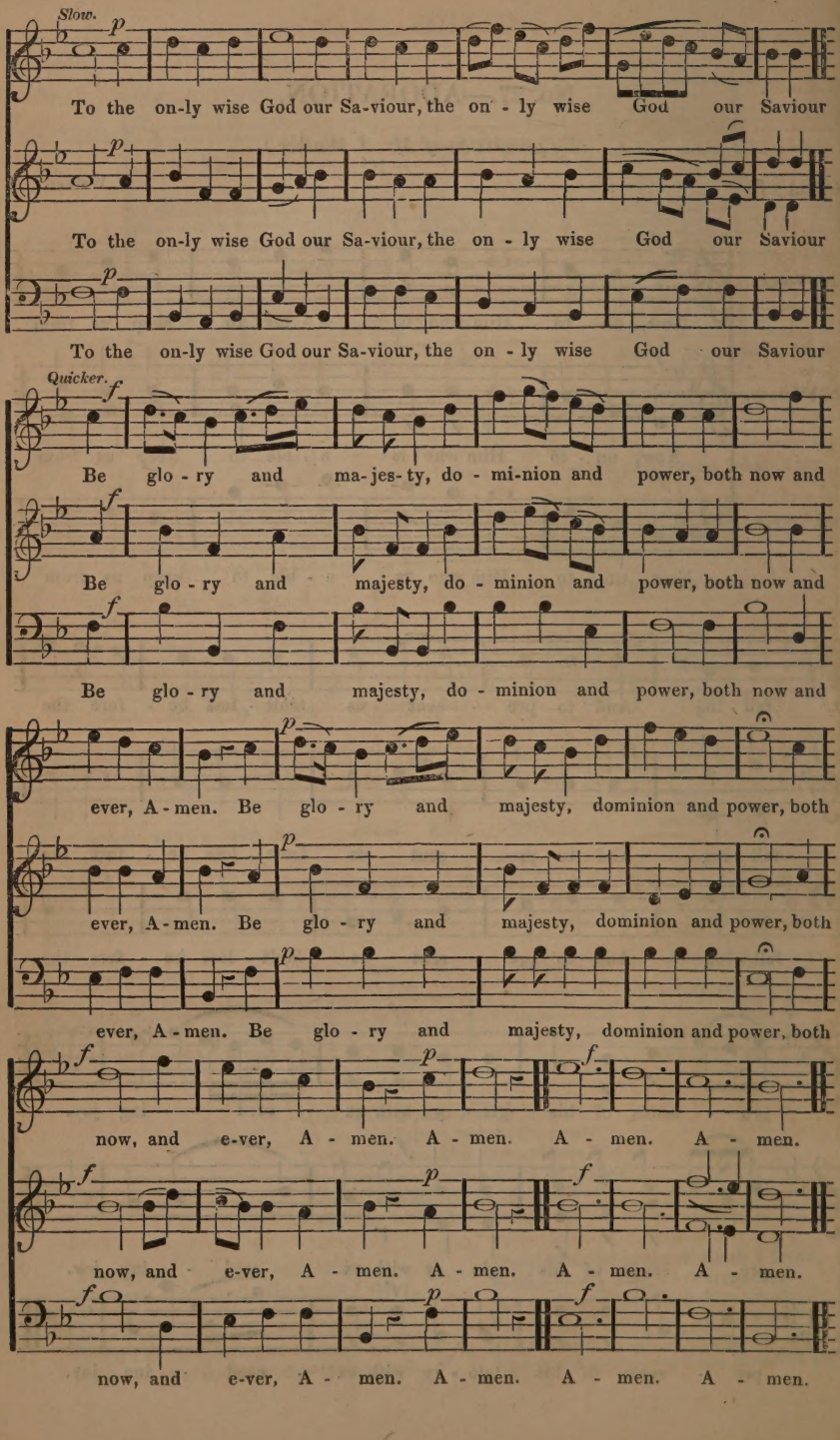
## No. 27.—ADORATION.

*(By permission of Mr. J. Walker.)*

Count 3

Walker.

1st Voices.
2nd Voices.
3rd Voices.
Now, un - to Him who is a - ble to keep us from
fall - ing And to pre - sent us fault - less be - fore the
pre - sence of his glo - ry with ex - ceed - ing joy.


Slow.
p
To the on-ly wise God our Sa-viour, the on - ly wise God our Saviour
To the on-ly wise God our Sa-viour, the on - ly wise God our Saviour
To the on-ly wise God our Sa-viour, the on - ly wise God our Saviour
Quicker.
f
Be glo - ry and ma-jes-ty, do - mi-nion and power, both now and
Be glo - ry and majesty, do - minion and power, both now and
Be glo - ry and majesty, do - minion and power, both now and
p
ever, A - men. Be glo - ry and majesty, dominion and power, both
ever, A - men. Be glo - ry and majesty, dominion and power, both
ever, A - men. Be glo - ry and majesty, dominion and power, both
f
p
f
now, and e-ver, A - men. A - men. A - men. A - men.
now, and e-ver, A - men. A - men. A - men. A - men.
now, and e-ver, A - men. A - men. A - men. A - men.

## No. 28.—GABRIEL NEW.—C. M.

Count 4
Arnold.
The words by Dr. Watts.
First Voices.
Second Voices.
Third Voices.
Our God, our help in a - ges past, Our hope for years to come, Our
Our God, our help in a - ges past, Our
Our God, our help in a - ges past, Our hope for years to come, Our
hope for years to come; Our shel-ter from the stormy blast, And our e -
hope for years to come; Our shel-ter from the stormy blast, And our e -
hope for years to come; Our shel-ter from the stormy blast,
ter-nal home, And our e-ter-nal home, And our e - ter - nal home.
ter-nal home, And our e-ter-nal home, And our e - ter - nal home.
and our eternal home, And our e-ter-nal home, And our e - ter - nal home.

2.

Before the hills in order stood,
Or earth received her frame,
From everlasting thou art God,
To endless years the same.

3.

A thousand ages in thy sight
Are like an evening gone!
Short as the watch that ends the night
Before the rising sun.

4.

The busy tribes of flesh and blood,
With all their lives and cares,
Are carried downwards by the flood,
And lost in following years.

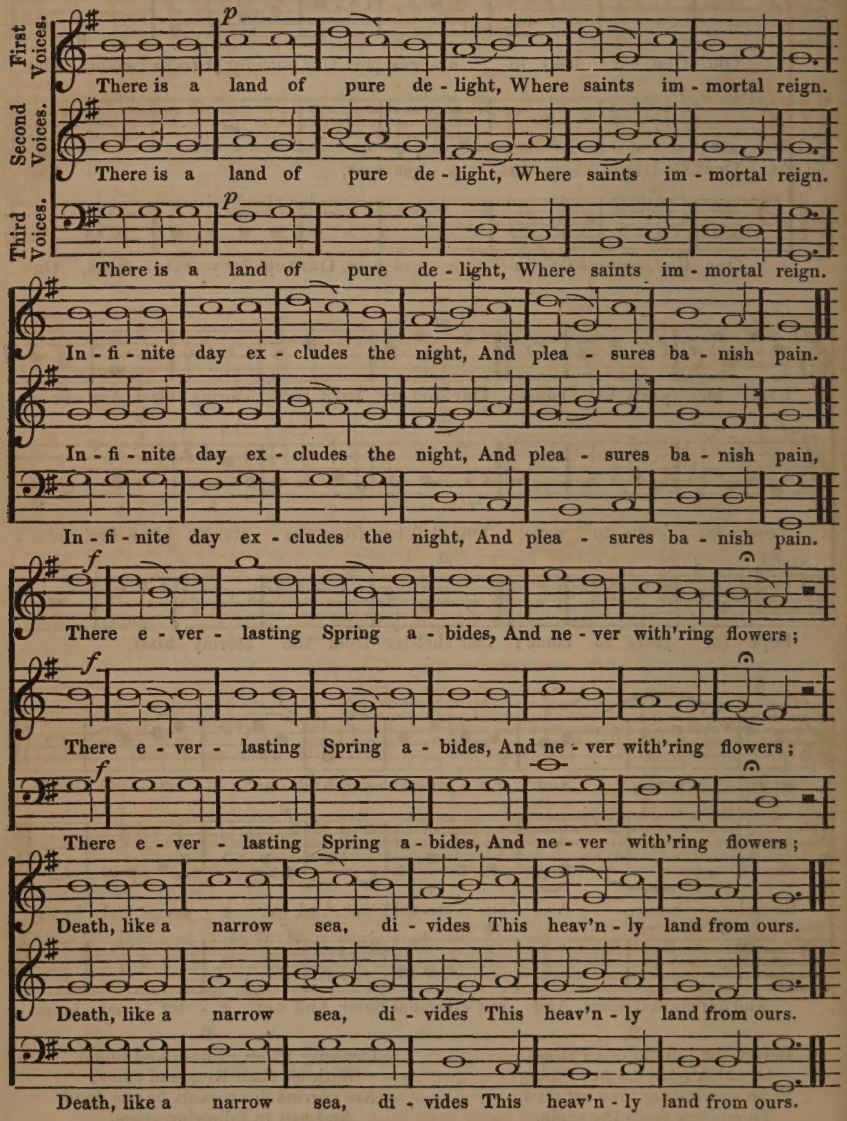
5.

Our God, our help in ages past,
Our hope for years to come,
Be thou our guard while troubles last,
And our eternal home.

## No. 29.—PROSPECT.—C. M.

Count 3

The words by Dr. Watts.


First Voices.
Second Voices.
Third Voices.
p
There is a land of pure de - light, Where saints im - mortal reign.
There is a land of pure de - light, Where saints im - mortal reign.
There is a land of pure de - light, Where saints im - mortal reign.
In - fi - nite day ex - cludes the night, And plea - sures ba - nish pain.
In - fi - nite day ex - cludes the night, And plea - sures ba - nish pain,
In - fi - nite day ex - cludes the night, And plea - sures ba - nish pain.
f
There e - ver - lasting Spring a - bides, And ne - ver with'ring flowers;
There e - ver - lasting Spring a - bides, And ne - ver with'ring flowers;
There e - ver - lasting Spring a - bides, And ne - ver with'ring flowers;
Death, like a narrow sea, di - vides This heav'n - ly land from ours.
Death, like a narrow sea, di - vides This heav'n - ly land from ours.
Death, like a narrow sea, di - vides This heav'n - ly land from ours.

3.

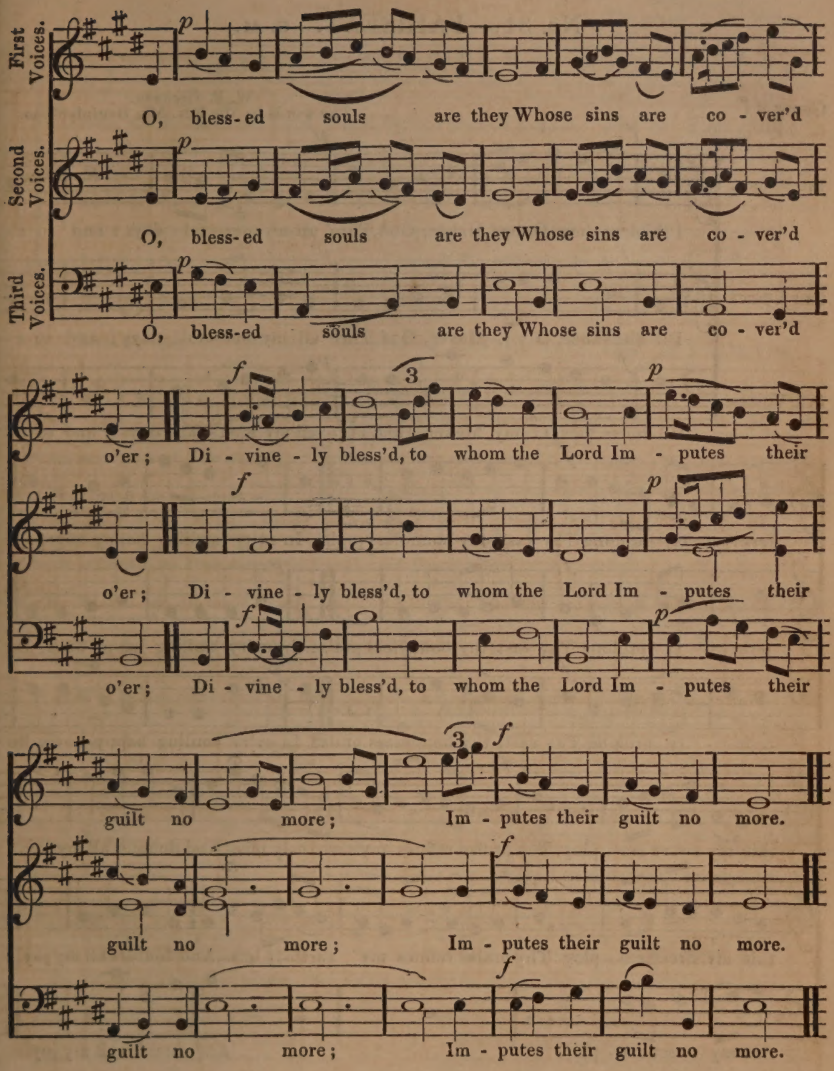
Sweet fields beyond the swelling flood
Stand dress'd in living green,
So to the Jews old Canaan stood,
While Jordan roll'd between.

4.

Could we but climb where Moses stood,
And view the landscape o'er,
Not Jordan's stream, nor Death's cold flood,
Should fright us from the shore.

## No. 30.—LOWELL.—S. M.

The words by Dr. Watts.


First Voices.
Second Voices.
Third Voices.
O, bless-ed souls are they Whose sins are co - ver'd
O, bless-ed souls are they Whose sins are co - ver'd
O, bless-ed souls are they Whose sins are co - ver'd
o'er; Di - vine - ly bless'd, to whom the Lord Im - putes their
o'er; Di - vine - ly bless'd, to whom the Lord Im - putes their
o'er; Di - vine - ly bless'd, to whom the Lord Im - putes their
guilt no more; Im - putes their guilt no more.
guilt no more; Im - putes their guilt no more.
guilt no more; Im - putes their guilt no more.

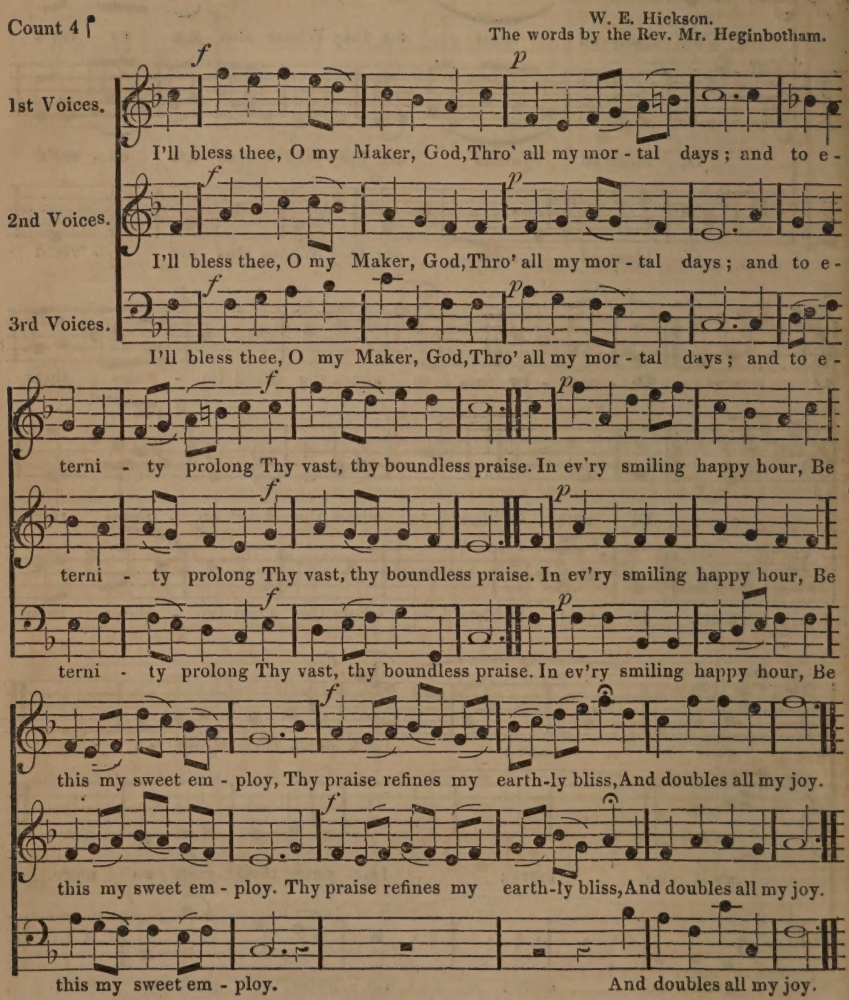
2.

They mourn their follies past,
And keep their lives with care;
Their lips and lives without deceit
Shall prove their faith sincere.

3.

Let sinners learn to pray,
Let saints keep near the throne;
Our help in times of deep distress
Is found in God alone.

## No. 31.—FAIRSEAT.—C. M.


Count 4
W. E. Hickson.
The words by the Rev. Mr. Heginbotham.
1st Voices.
I'll bless thee, O my Maker, God, Thro' all my mor - tal days; and to e -
2nd Voices.
I'll bless thee, O my Maker, God, Thro' all my mor - tal days; and to e -
3rd Voices.
I'll bless thee, O my Maker, God, Thro' all my mor - tal days; and to e -
terni - ty prolong Thy vast, thy boundless praise. In ev'ry smiling happy hour, Be
terni - ty prolong Thy vast, thy boundless praise. In ev'ry smiling happy hour, Be
terni - ty prolong Thy vast, thy boundless praise. In ev'ry smiling happy hour, Be
this my sweet em - ploy, Thy praise refines my earth-ly bliss, And doubles all my joy.
this my sweet em - ploy. Thy praise refines my earth-ly bliss, And doubles all my joy.
this my sweet em - ploy.
And doubles all my joy.

3.

When gloomy care and keen distress
Afflict my throbbing breast,
My tongue shall learn to speak thy praise.
And lull each pain to rest.

4.

Nor shall my tongue alone proclaim
The honours of my God;
My life, with all its active powers,
Shall spread thy praise abroad.

5.

And when these lips shall cease to move
When death shall close these eyes,
Then shall my soul to nobler heights
Of joy and transport rise.

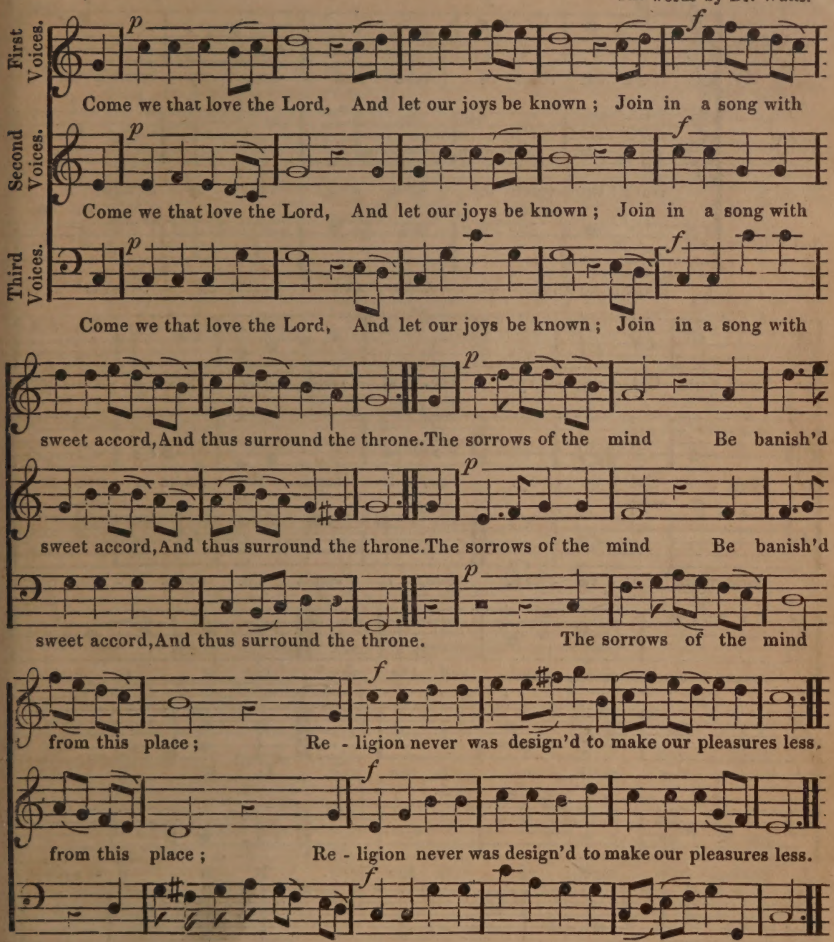
6.

Then shall her powers in endless strains
Their grateful tribute pay;
The theme demands an angel's tongue,
And an eternal day.

## No. 32.—LONSDALE.—S. M.

Count 4

From Corelli.
The words by Dr. Watts.


First Voices.
Second Voices.
Third Voices.
Come we that love the Lord, And let our joys be known; Join in a song with
Come we that love the Lord, And let our joys be known; Join in a song with
Come we that love the Lord, And let our joys be known; Join in a song with
sweet accord, And thus surround the throne. The sorrows of the mind Be banish'd
sweet accord, And thus surround the throne. The sorrows of the mind Be banish'd
sweet accord, And thus surround the throne. The sorrows of the mind
from this place; Re - ligion never was design'd to make our pleasures less.
from this place; Re - ligion never was design'd to make our pleasures less.
Be banish'd from this place; Re - ligion never was design'd to make our pleasures less.

3

The God that rules on high,
And thunders when he please;
That rides upon the stormy sky,
And manages the seas—

4.

This awful God is ours,
Our father and our love;
He shall send down his heav'nly powers
To carry us above.

5.

Yes, and before we rise
To that immortal state,
The thoughts of such amazing bliss
Should constant joys create.

6.

The men of grace have found
Glory begun below;
Celestial fruits on earthly ground
From faith and hope may grow.

7.

The hill of Sion yields
A thousand sacred sweets,
Before we tread the sacred fields,
Or walk the golden streets.

8.

Then let our songs abound,
And ev'ry tear be dry;
We're marching thro' Immanuel's ground,
To fairer worlds on high.

## No. 33.—CALVARY.

Count 4 Stanley.

1st Voices. Hark! the voice of love and mer - cy Sounds a -

2nd Voices. Hark! the voice of love and mer - cy Sounds a -

3rd Voices. Hark! the voice of love and mer - cy Sounds a -

loud from Cal - va - ry. See, it rends the rocks a - sun - der,

loud from Cal - va - ry. See, it rends the rocks a - sun - der,

loud from Cal - va - ry. See, it rends the rocks a - sun - der,

Shakes the earth, and veils the sky. It is fi - nish'd,

Shakes the earth, and veils the sky. It is fi - nish'd,

Shakes the earth, and veils the sky. It is fi - nish'd,

It is fi - nish'd, Hear the dy - ing Saviour cry.

It is fi - nish'd, Hear the dy - ing Saviour cry.

It is fi - nish'd, Hear the dy - ing Saviour cry.

2.

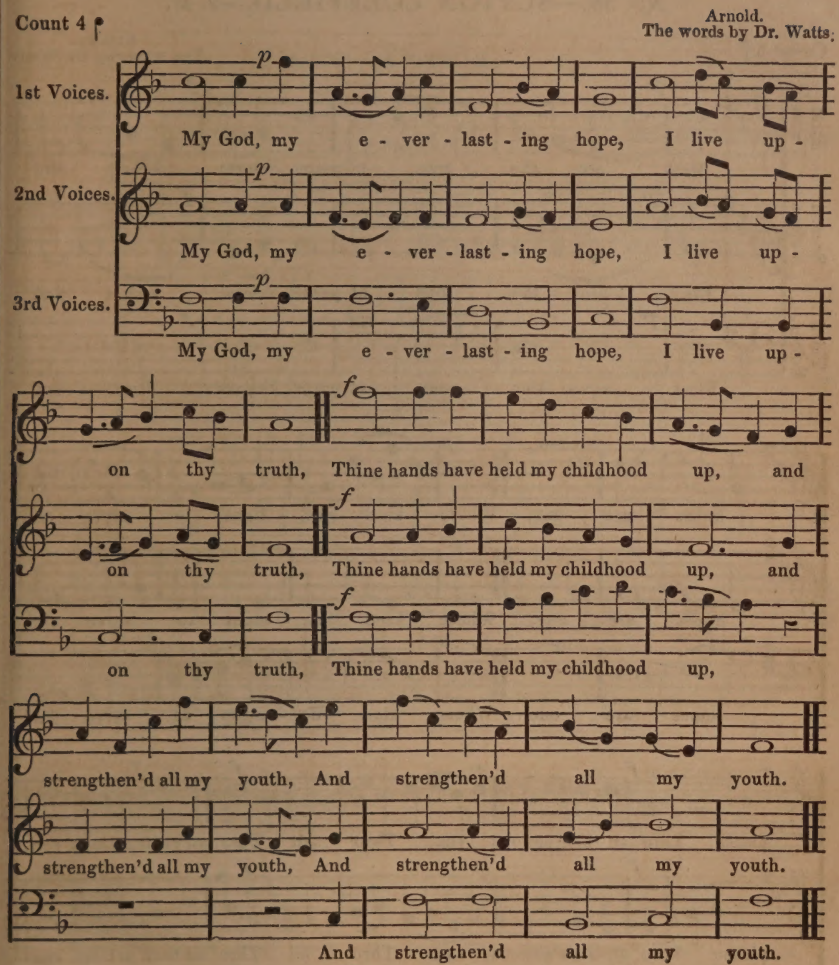
It is finish'd—O what pleasure
Do these dying words afford!
Heavenly blessings without measure
Flow to us from Christ the Lord.
It is finish'd—
Saints, the dying words record.

3.

Tune your harps anew, ye seraphs,
Join to sing the pleasing theme;
All in earth, and all in heaven,
Join to praise Immanuel's name.
Hallelujah!
Glory to the bleeding Lamb!

## No. 34.—LYDIA.—C. M.

Arnold.
The words by Dr. Watts.


Count 4
1st Voices.
My God, my e - ver - last - ing hope, I live up -
2nd Voices.
My God, my e - ver - last - ing hope, I live up -
3rd Voices.
My God, my e - ver - last - ing hope, I live up -
on thy truth, Thine hands have held my childhood up, and
on thy truth, Thine hands have held my childhood up, and
on thy truth, Thine hands have held my childhood up,
strengthen'd all my youth, And strengthen'd all my youth.
strengthen'd all my youth, And strengthen'd all my youth.
And strengthen'd all my youth.

2.

My flesh was fashion'd by thy power,
With all these limbs of mine;
And in the mercies of each hour
Thy care and goodness shine.

3.

Still has my life new wonders seen,
Repeated every year;
The future as the past has been,
Thy love will make appear.

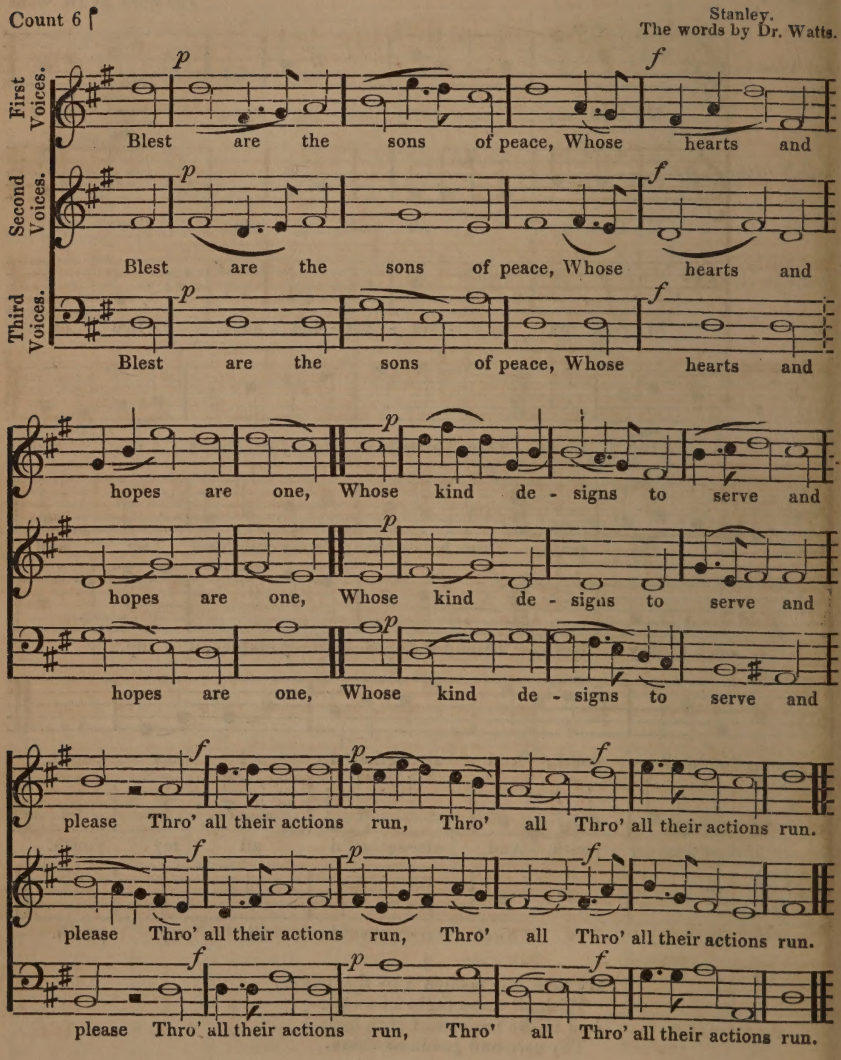
4.

And when in age my strength declines,
When hoary hairs arise,
Thy goodness still, in endless signs,
Shall still my heart surprise.

5.

Then in my life I'll trust to thee,
And dying still adore;
And after death will sing thy praise,
When time shall be no more.

## No. 35.—SUTTON COLEFIELD.—S. M.


Count 6
Stanley.
The words by Dr. Watts.
First Voices.
Second Voices.
Third Voices.
Blest are the sons of peace, Whose hearts and
hopes are one, Whose kind de - signs to serve and
please Thro' all their actions run, Thro' all Thro' all their actions run.

2.

Blest is the pious house
  Where zeal and friendship meet:
Their songs of praise, their mingled vows,
  Make their communion sweet.

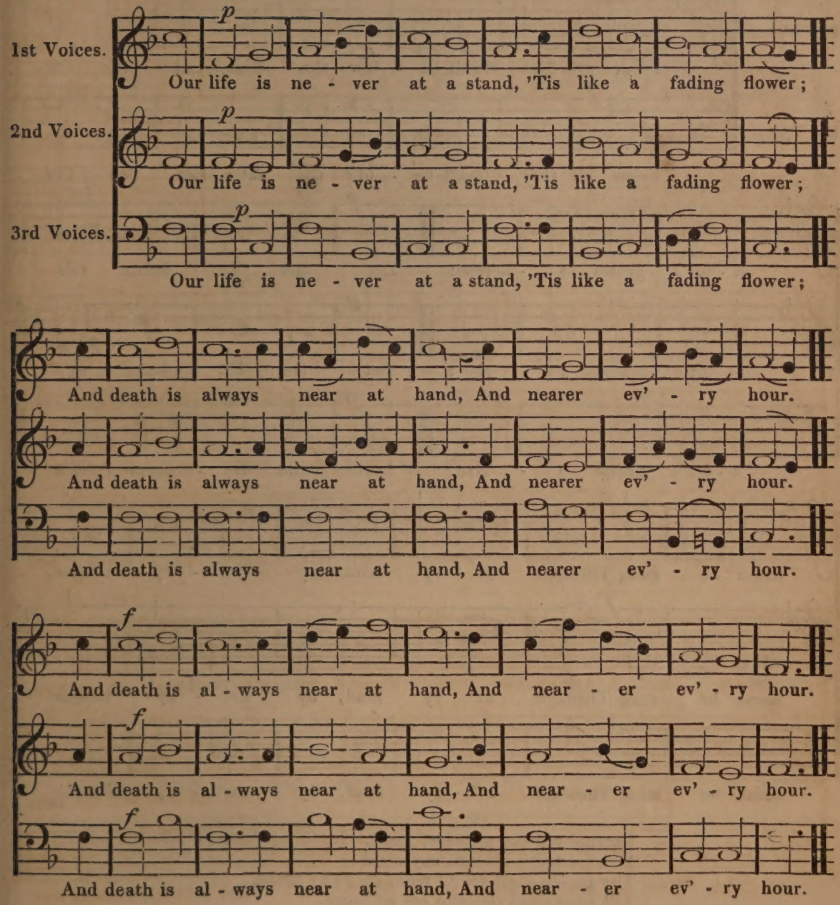
3.

Thus on the heavenly hills
  The saints are blest above,
Where joy like morning dew distils,
  And all the air is love.

## No. 36.—ARABIA.—C. M.

Count 4

The words by Ann Taylor.


1st Voices.
Our life is ne - ver at a stand, 'Tis like a fading flower;
2nd Voices.
Our life is ne - ver at a stand, 'Tis like a fading flower;
3rd Voices.
Our life is ne - ver at a stand, 'Tis like a fading flower;
And death is always near at hand, And nearer ev' - ry hour.
And death is always near at hand, And nearer ev' - ry hour.
And death is always near at hand, And nearer ev' - ry hour.
And death is al - ways near at hand, And near - er ev' - ry hour.
And death is al - ways near at hand, And near - er ev' - ry hour.
And death is al - ways near at hand, And near - er ev' - ry hour.

2.
And those who now are young and gay,
Like roses in their bloom,
Will very soon be old and grey,
And wither in the tomb.

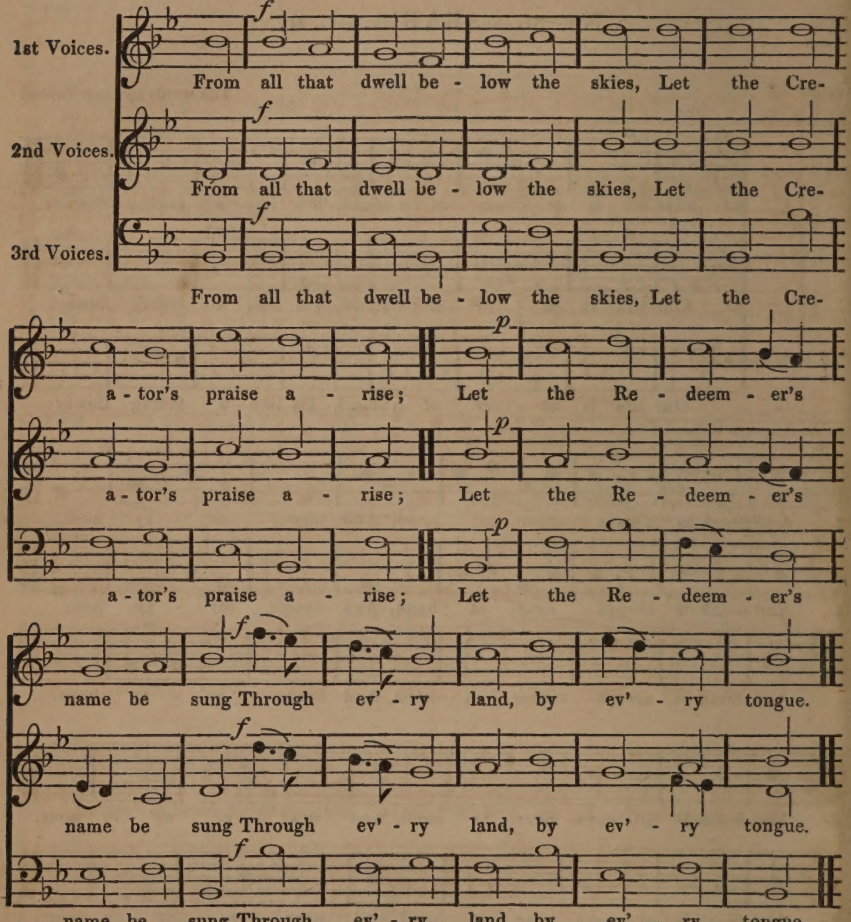
3.
How often has the bell been toll'd—
The funeral mov'd along!
'Twas for the young as well as old,
The healthy and the strong.

4.
For now man's life does seldom last
To three-score years and ten;
And, Oh! the time will soon be past,
If we should live till then.

5.
Then let us all prepare to die,
Since life will not endure;
And trust the Lord of earth and sky
To make his promise sure.

## No. 37.—OLD HUNDREDTH.—L. M.

Count 4 Luther.


1st Voices.
From all that dwell be - low the skies, Let the Cre-
2nd Voices.
From all that dwell be - low the skies, Let the Cre-
3rd Voices.
From all that dwell be - low the skies, Let the Cre-
a - tor's praise a - rise; Let the Re - deem - er's
a - tor's praise a - rise; Let the Re - deem - er's
a - tor's praise a - rise; Let the Re - deem - er's
name be sung Through ev' - ry land, by ev' - ry tongue.
name be sung Through ev' - ry land, by ev' - ry tongue.
name be sung Through ev' - ry land, by ev' - ry tongue.

2.

Eternal are thy mercies, Lord,
Eternal truth attends thy word;
Thy praise shall sound from shore to shore,
Till suns shall rise and set no more.

The above is usually sung to the following Psalm:—

1.

All people that on earth do dwell,
Sing to the Lord with cheerful voice!
Him serve with fear, his praise forthtell,
Come ye before him and rejoice.

2.

The Lord, ye know, is God indeed;
Without our aid he did us make;
We are his flock, he doth us feed,
And for his sheep he doth us take.

3.

O enter then his gates with praise!
Approach with joy his courts unto!
Praise, laud, and bless his name always,
For it is seemly so to do.

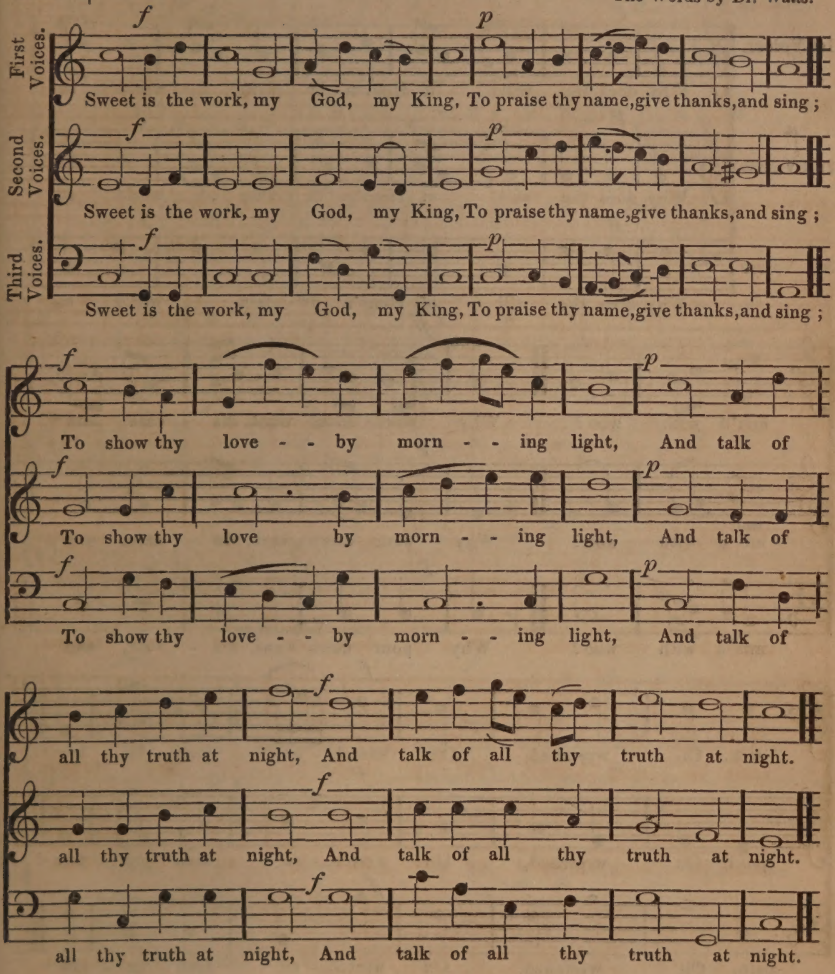
4.

For he, the Lord our God, is good,
His mercy is for ever sure;
His truth at all times firmly stood,
And shall from age to age endure.

## No. 38.—PERU.—L. M.

Count 4

Leach.
The Words by Dr. Watts.


First Voices.
Second Voices.
Third Voices.
Sweet is the work, my God, my King, To praise thy name, give thanks, and sing ;
Sweet is the work, my God, my King, To praise thy name, give thanks, and sing ;
Sweet is the work, my God, my King, To praise thy name, give thanks, and sing ;
To show thy love - - by morn - - ing light, And talk of
To show thy love by morn - - ing light, And talk of
To show thy love - - by morn - - ing light, And talk of
all thy truth at night, And talk of all thy truth at night.
all thy truth at night, And talk of all thy truth at night.
all thy truth at night, And talk of all thy truth at night.

2.

Sweet is the day of sacred rest,
No mortal care shall seize my breast.
O may my heart in tune be found,
Like David's harp of solemn sound.

3.

My heart shall triumph in my Lord,
And bless his works, and bless his word.
Thy works of grace how bright they shine !
How deep thy counsels ! how divine !

4.

And I shall share a glorious part,
When grace hath well refined my heart,
And fresh supplies of joy are shed,
Like holy oil to cheer my head.

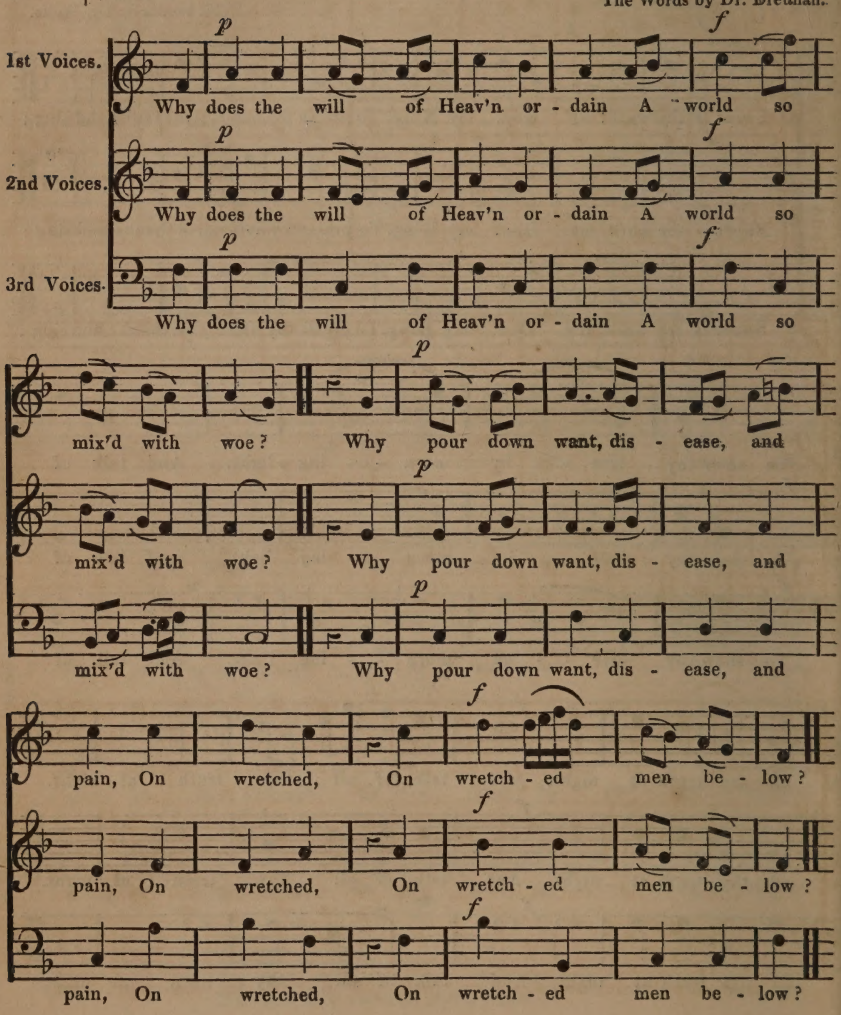
5.

Then I shall see, and hear, and know
All I desired and wish'd below,
And ev'ry power find sweet employ
In an eternal world of joy.

## No. 39.—CONDESCENSION—C. M.

Count 2

Tucker.
The Words by Dr. Dreunan.


1st Voices.
2nd Voices.
3rd Voices.
Why does the will of Heav'n or - dain A world so
mix'd with woe? Why pour down want, dis - ease, and
pain, On wretched, On wretch - ed men be - low?

2.
It was by sympathetic ties
The human race to bind;
To warm the heart, to fill the eye
With pity for our kind.

3.
Pity that, like the heavenly bow,
On darkest cloud doth shine,
And makes with her celestial glow
The human face divine.

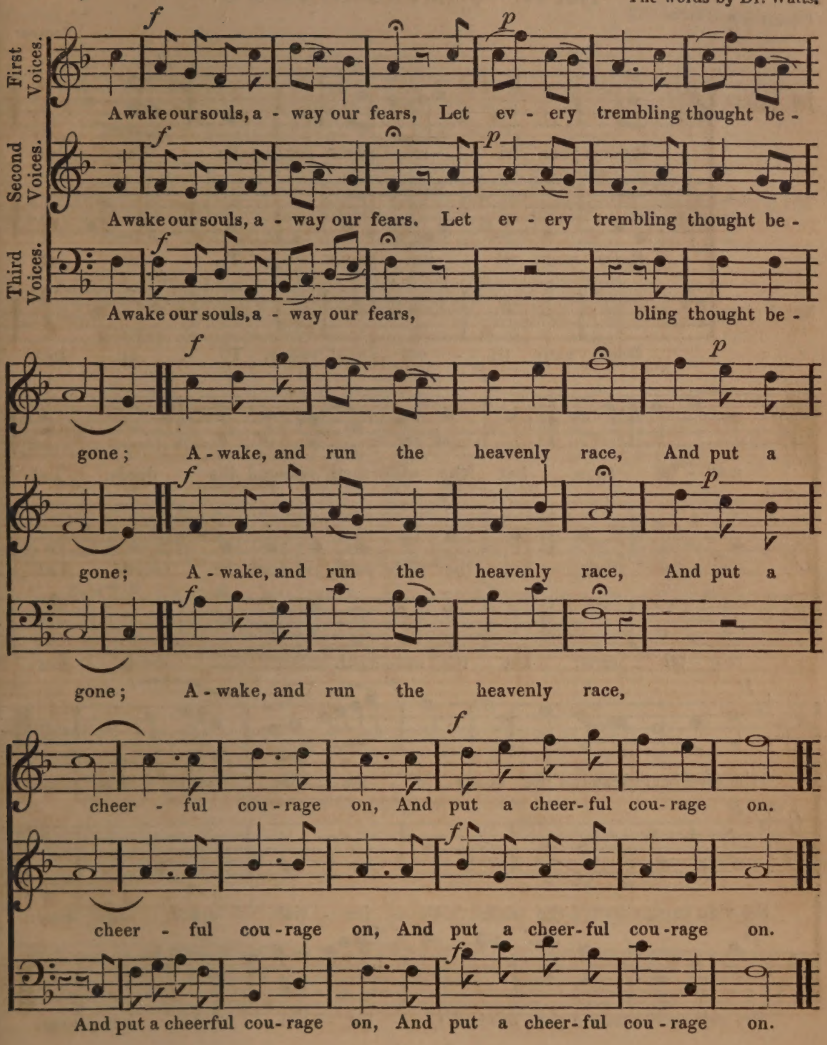
4.
And he who speaks in Mercy's name
No fiction needs, nor art;
The still small voice of nature's claim
Re-echoes through each heart.

5.
Where pity's frequent tear is shed,
There God is seen, is found;
Descending on the hallow'd head,
And shedding glory round.

## No. 40.—HORSLEY.—C. M.

Count 4

J. Tucker.
The words by Dr. Watts.


First Voices.
Second Voices.
Third Voices.
Awake our souls, a - way our fears, Let ev - ery trembling thought be -
Awake our souls, a - way our fears. Let ev - ery trembling thought be -
Awake our souls, a - way our fears, bling thought be -
gone; A - wake, and run the heavenly race, And put a
gone; A - wake, and run the heavenly race, And put a
gone; A - wake, and run the heavenly race,
cheer - ful cou - rage on, And put a cheer - ful cou - rage on.
cheer - ful cou - rage on, And put a cheer - ful cou - rage on.
And put a cheerful cou - rage on, And put a cheer - ful cou - rage on.

2.

True, 'tis a strait and thorny road,
And mortal spirits tire and faint;
But they forget the mighty God,
That feeds the strength of every saint.

3.

The mighty God, whose matchless power
Is ever new, and ever young,
And firm endures, while endless years
Their everlasting circles run.

4.

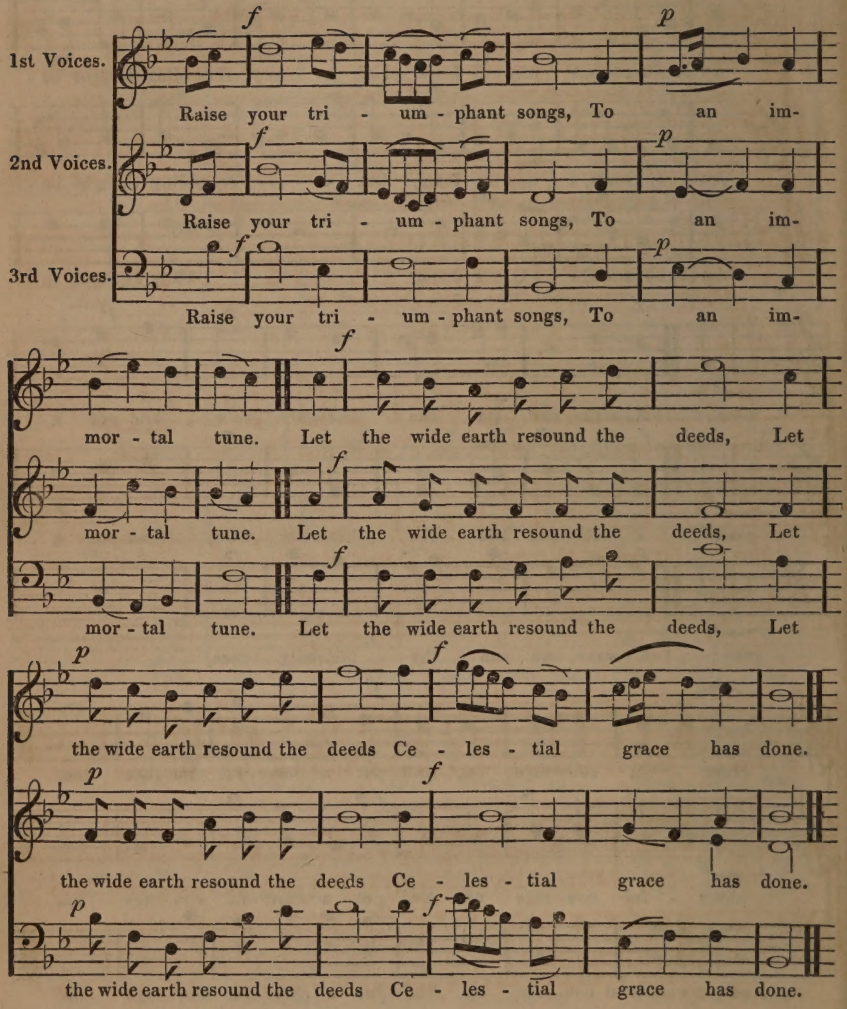
From thee, the ever-flowing spring,
Our souls shall drink a fresh supply:
While such as trust their native strength,
Shall melt away, and droop, and die.

5.

Swift as an eagle cuts the air,
We'll mount aloft to thine abode;
On wings of love our souls shall fly,
Nor tire amidst the heavenly road.

## No. 41.—COMPASSION.—S. M.

Count 6 ♩ Radiger.


1st Voices.
2nd Voices.
3rd Voices.
Raise your tri - um - phant songs, To an im-
mor - tal tune. Let the wide earth resound the deeds, Let
the wide earth resound the deeds Ce - les - tial grace has done.

2.

Sing how eternal love
Its chief beloved chose;
And bid him raise our wretched race
From their abyss of woes.

3.

His hand no thunder bears,
Nor terror clothes his brow;
No bolts to drive our guilty souls
To fiercer flames below.

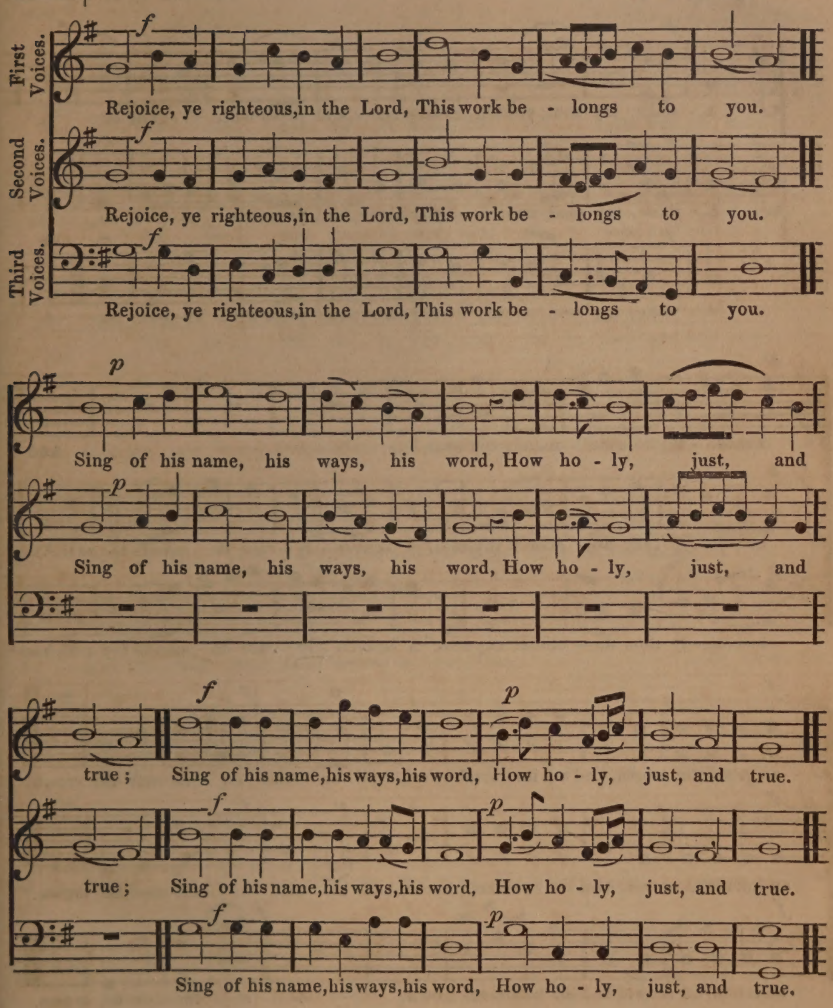
4.

'Twas mercy fill'd the throne,
And wrath stood silent by,
When Christ was sent with pardon down
To rebels doom'd to die.

## No. 42.—SUFFOLK.—C. M.

Count 4

The words by Dr. Watts.


First Voices.
Second Voices.
Third Voices.
Rejoice, ye righteous, in the Lord, This work be - longs to you.
Rejoice, ye righteous, in the Lord, This work be - longs to you.
Rejoice, ye righteous, in the Lord, This work be - longs to you.
Sing of his name, his ways, his word, How ho - ly, just, and
Sing of his name, his ways, his word, How ho - ly, just, and
true; Sing of his name, his ways, his word, How ho - ly, just, and true.
true; Sing of his name, his ways, his word, How ho - ly, just, and true.
Sing of his name, his ways, his word, How ho - ly, just, and true.

2.

His mercy and his righteousness
Let heaven and earth proclaim;
His works of nature and of grace
Reveal his wondrous name.

3.

His wisdom and almighty word
The heavenly arches spread;
And by the Spirit of the Lord
Their shining hosts were made.

4.

He bid the liquid waters flow
To their appointed deep;
The flowing seas their limits know,
And their own station keep.

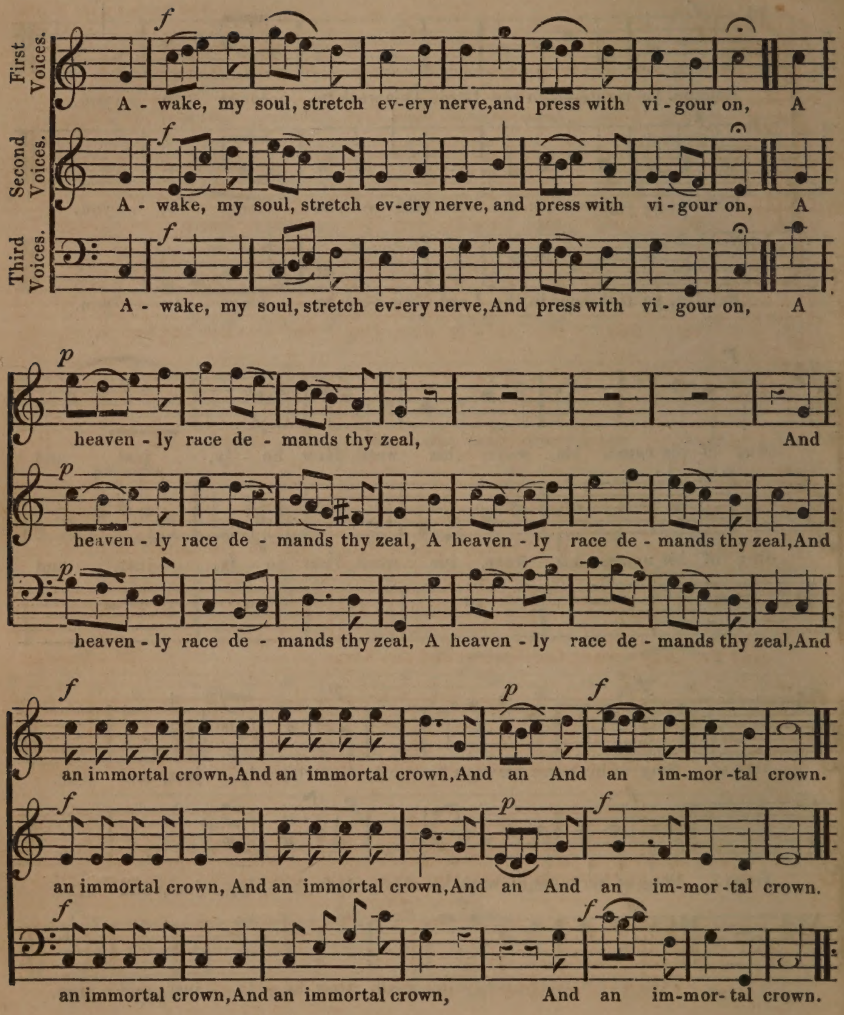
5.

Ye tenants of the spacious earth,
With fear before him stand;
He spake, and nature took its birth,
And rests on his command.

## No. 43.—HEPHZIBAH.—C. M.

Count 4

The words by Dr. Doddridge.


First Voices.
Second Voices.
Third Voices.
A - wake, my soul, stretch ev-ery nerve, and press with vi - gour on, A
heaven - ly race de - mands thy zeal, And
an immortal crown, And an immortal crown, And an And an im-mor-tal crown.

2.

A cloud of witnesses around
Hold thee in full survey;
Forget the steps already trod,
And onward urge thy way.

3.

'Tis God's all-animating voice
That calls thee from on high;
'Tis his own hand presents the prize
To thine aspiring eye.

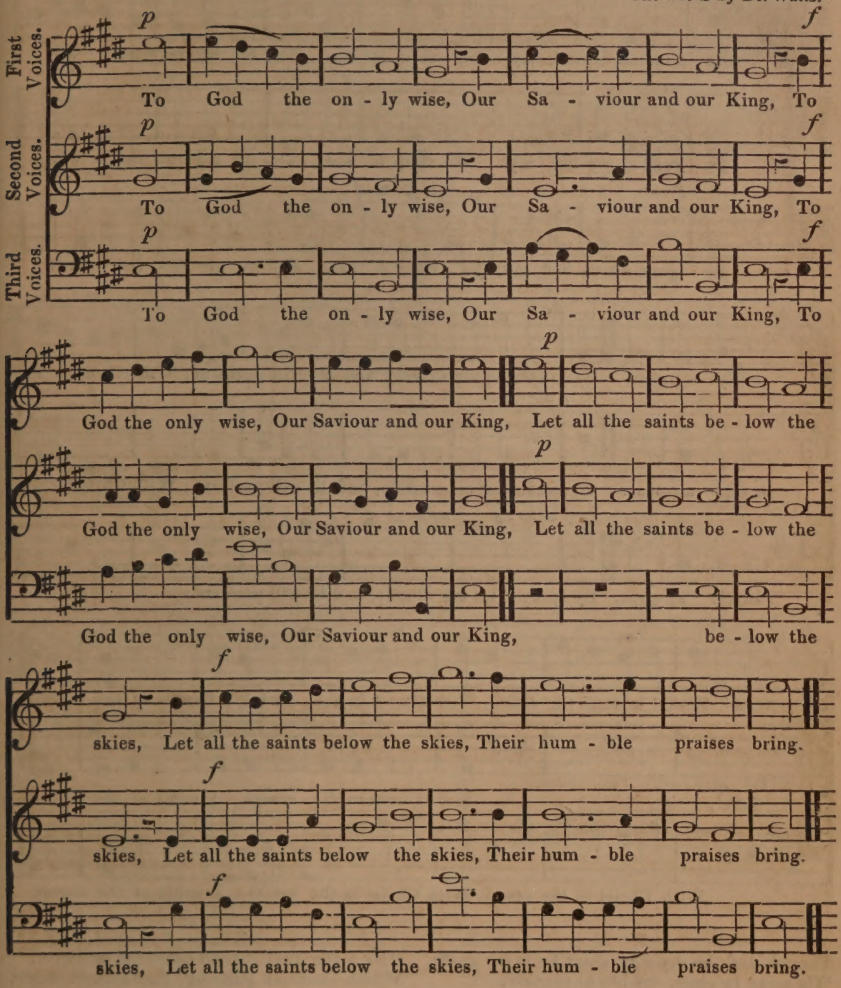
4.

That prize with peerless glories bright,
Which shall new lustre boast,
When victors' wreaths and monarchs' gems
Shall blend in common dust.

## No. 44.—BRADLEY CHURCH.—S. M.

Count 4

Mortimer.
The words by Dr. Watts.


First Voices.
Second Voices.
Third Voices.
p
f
To God the on - ly wise, Our Sa - viour and our King, To
To God the on - ly wise, Our Sa - viour and our King, To
To God the on - ly wise, Our Sa - viour and our King, To
God the only wise, Our Saviour and our King, Let all the saints be - low the
God the only wise, Our Saviour and our King, Let all the saints be - low the
God the only wise, Our Saviour and our King, be - low the
skies, Let all the saints below the skies, Their hum - ble praises bring.
skies, Let all the saints below the skies, Their hum - ble praises bring.
skies, Let all the saints below the skies, Their hum - ble praises bring.

2.

'Tis his almighty love,
His counsel, and his care,
Preserve us safe from sin and death,
And ev'ry hurtful snare.

3.

He will present our souls,
Unblemish'd and complete,
Before the glory of his face,
With joys divinely great.

4.

Then all the chosen seed
Shall meet around the throne;
Shall bless the conduct of his grace,
And make his wonders known.

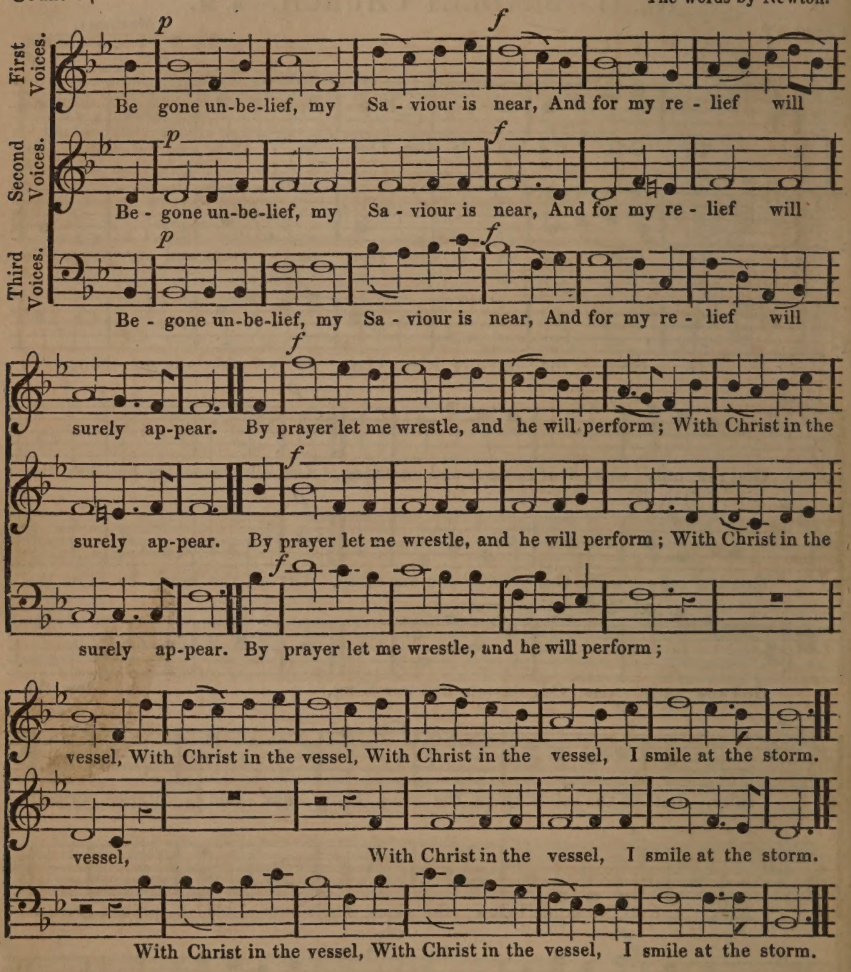
5.

To our Redeemer, God,
Wisdom and power belongs,
Immortal crowns of majesty,
And everlasting songs.

## No. 45.—PORTUGAL NEW.

Count 4

Adeste Fideles.
The words by Newton.


First Voices.
Second Voices.
Third Voices.
Be gone un-be-lief, my Sa - viour is near, And for my re - lief will
Be - gone un-be-lief, my Sa - viour is near, And for my re - lief will
Be - gone un-be-lief, my Sa - viour is near, And for my re - lief will
surely ap-pear. By prayer let me wrestle, and he will perform; With Christ in the
surely ap-pear. By prayer let me wrestle, and he will perform; With Christ in the
surely ap-pear. By prayer let me wrestle, and he will perform;
vessel, With Christ in the vessel, With Christ in the vessel, I smile at the storm.
vessel, With Christ in the vessel, I smile at the storm.
With Christ in the vessel, With Christ in the vessel, I smile at the storm.

2.

Though dark be my way, since he is my guide,
'Tis mine to obey, 'tis his to provide.
Though cisterns be broken, and fountains all fail,
The word he has spoken shall surely prevail.

3.

Why should I complain of grief or distress,
Affliction or pain? he told me no less;
The heirs of salvation, I know by his word,
Through much tribulation must follow their Lord.

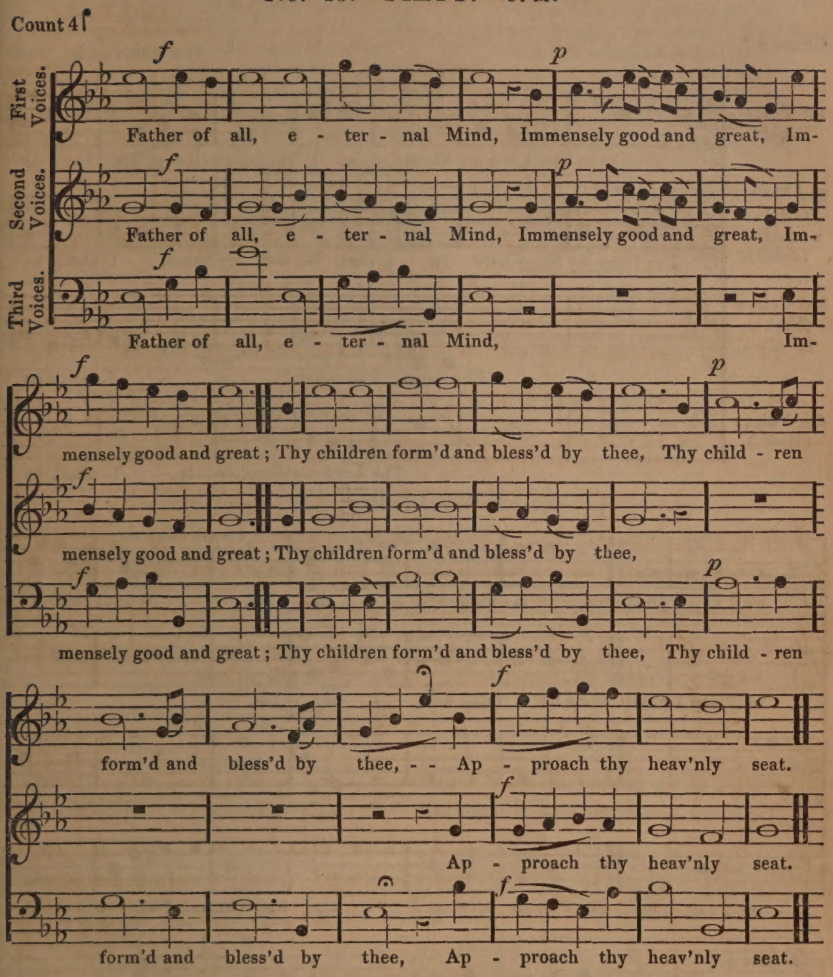
4.

How bitter that cup no heart can conceive,
Which he drank quite up, that sinners might live;
His way was much rougher and darker than mine;
Did Christ, my Lord, suffer, and shall I repine?

5.

Since all that I meet shall work for my good,
The bitter is sweet, the medicine is food;
Tho' painful at present, 'twill cease before long,
And then, O how pleasant the conqueror's song.

## No. 46.—PIETY.—C. M.


Count 4
First Voices.
Second Voices.
Third Voices.
Father of all, e - ter - nal Mind, Immensely good and great, Im-
Father of all, e - ter - nal Mind, Immensely good and great, Im-
Father of all, e - ter - nal Mind, Im-
mensely good and great; Thy children form'd and bless'd by thee, Thy child - ren
mensely good and great; Thy children form'd and bless'd by thee,
mensely good and great; Thy children form'd and bless'd by thee, Thy child - ren
form'd and bless'd by thee, - - Ap - proach thy heav'nly seat.
Ap - proach thy heav'nly seat.
form'd and bless'd by thee, Ap - proach thy heav'nly seat.

2.
Thy name in hallow'd strains be sung,
We join the solemn praise;
To thy great name with heart and tongue
Our cheerful homage raise.

3.
Thy righteous, mild, and sov'reign reign
Let ev'ry being own;
And in our minds, thy work divine,
Erect thy gracious throne.

4.
Extend thy grace to ev'ry fault;
Oh! let thy love forgive;
Teach us divine forgiveness too,
Nor let resentments live.

5.
Where tempting snares bestrew the way,
Permit us not to tread;
Avert the threat'ning evil near,
From our unguarded head.

6.
Thy sacred name we thus adore,
With humble, joyful mind;
And praise thy goodness, pow'r, and truth,
Eternal, unconfin'd.

## No. 47.—WIGAN.—S. M.

Count 4

The Words by Dr. Watts.

1st Voices. (Treble).
The Lord my Shepherd is, I shall be well supplied, I shall be
2nd Voices (Tenor, or sometimes Treble).
The Lord my Shep-herd is, I shall be well sup-plied, I shall be
3rd Voices (Treble, or Alto).
The Lord my Shepherd is, I shall be
4th Voices (Base.)
The Lord my Shepherd is, I shall be
well sup - plied; Since he is mine and I am his, What can I
well sup - plied; Since he is mine and I am his,
well sup - plied; Since he is mine and I am his,
well sup - plied; Since he is mine and I am his, What can I want be - side?
want be - side? What can I want be-side? What can I want be - side? What
What can I want be -side? What can I want be - side? What
What can I want be-side? What can What can I want be - side? What
What can I want be - - - side? What

2.

He leads me to the place
Where heavenly pasture grows,
Where living waters gently pass,
And full salvation flows.

3.

If e'er I go astray,
He doth my soul reclaim,
And guides me in his own right way
For his most holy name.

4.

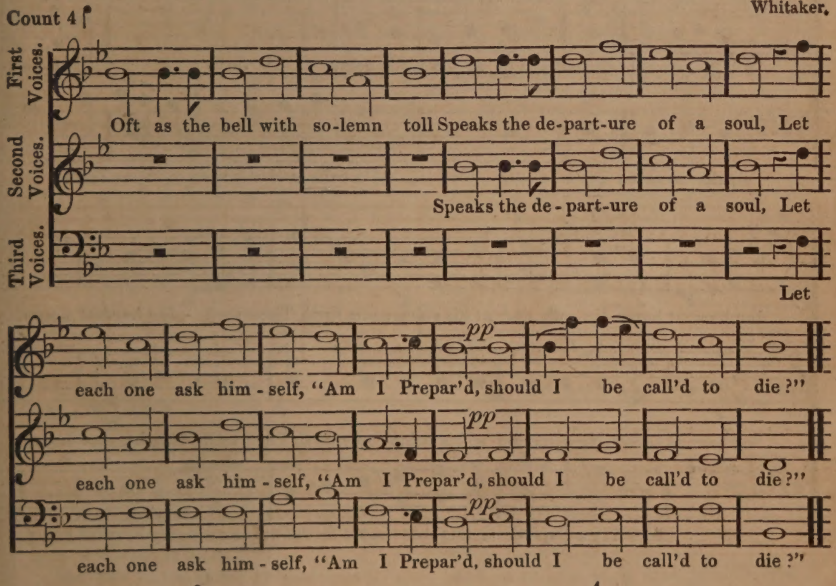
While he affords his aid
I cannot yield to fear,
Tho' I should walk through death's dark shade,
My Shepherd's with me there.

5.

The bounties of thy love
With joy shall crown my days;
And while in thee I live and move,
My tongue shall speak thy praise.

## No. 48.—THE PASSING BELL.—L. M.

Whitaker.


Count 4
First Voices.
Second Voices.
Third Voices.
Oft as the bell with so-lemn toll Speaks the de-part-ure of a soul, Let
Speaks the de-part-ure of a soul, Let
Let
each one ask him-self, "Am I Prepar'd, should I be call'd to die?"
each one ask him-self, "Am I Prepar'd, should I be call'd to die?"
each one ask him-self, "Am I Prepar'd, should I be call'd to die?"

2.

Only this frail and fleeting breath
Preserves me from the jaws of death;
Soon as it fails, at once I'm gone,
And plunged into a world unknown.

3.

Then leaving all I lov'd below,
To God's tribunal I must go;
Must hear the Judge pronounce my fate,
And fix my everlasting state.

4.

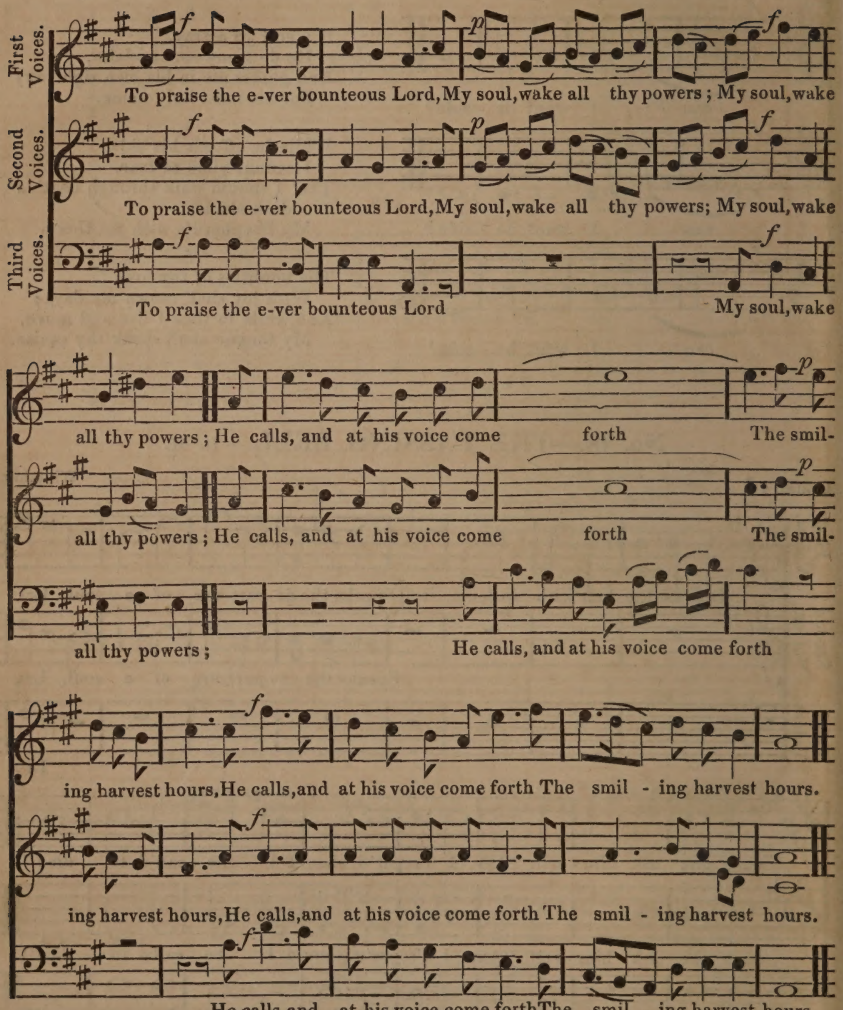
But when the solemn bell I hear,
If saved from guilt, I need not fear;
Nor would the thought distressing be,
"Perhaps it next may toll for me."

5.

Rather my spirit would rejoice,
And long and wish to hear thy voice;
Glad when it bids me earth resign,
Secure of heaven if thou art mine.

## No. 49.—KNARESBORO'.—C. M.

Count 8 Leach.


First Voices.
Second Voices.
Third Voices.
To praise the e-ver bounteous Lord, My soul, wake all thy powers; My soul, wake
To praise the e-ver bounteous Lord, My soul, wake all thy powers; My soul, wake
To praise the e-ver bounteous Lord My soul, wake
all thy powers; He calls, and at his voice come forth The smil-
all thy powers; He calls, and at his voice come forth The smil-
all thy powers; He calls, and at his voice come forth
ing harvest hours, He calls, and at his voice come forth The smil - ing harvest hours.
ing harvest hours, He calls, and at his voice come forth The smil - ing harvest hours.
He calls, and at his voice come forth The smil - ing harvest hours.

2.

His covenant with the earth he keeps;
My tongue, his goodness sing;
Summer and winter know their time,
His harvest crowns the spring.

3.

Well pleased the toiling swains behold
The waving yellow crop;
With joy they bear the sheaves away,
And sow again in hope.

4.

Thus teach me, gracious God, to sow
The seeds of righteousness;
Smile on my soul, and with thy beams
The ripening harvest bless.

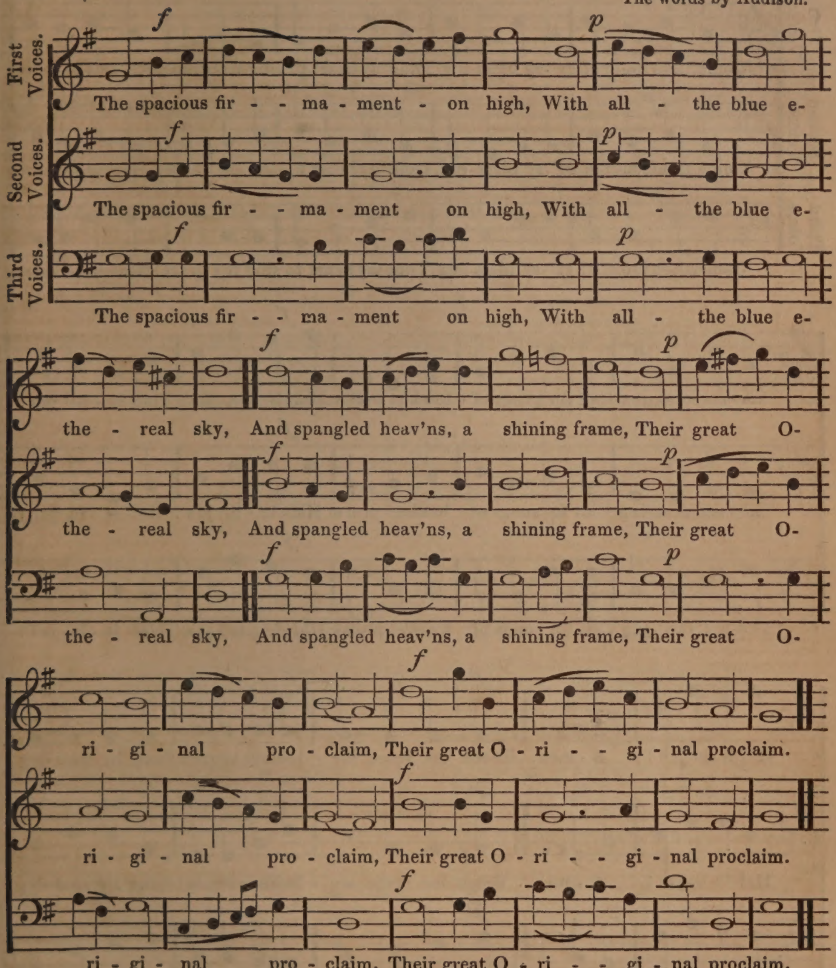
5.

Then in the last great harvest, I
Shall reap a glorious crop:
The harvest shall by far exceed
What I have sown in hope.

## No. 50.—NEWPORT.—L. M.

Count 4

Cuzens.
The words by Addison.


First Voices.
Second Voices.
Third Voices.
The spacious fir - - ma - ment - on high, With all - the blue e-
The spacious fir - - ma - ment on high, With all - the blue e-
The spacious fir - - ma - ment on high, With all - the blue e-
the - real sky, And spangled heav'ns, a shining frame, Their great O-
the - real sky, And spangled heav'ns, a shining frame, Their great O-
the - real sky, And spangled heav'ns, a shining frame, Their great O-
ri - gi - nal pro - claim, Their great O - ri - - gi - nal proclaim.
ri - gi - nal pro - claim, Their great O - ri - - gi - nal proclaim.
ri - gi - nal pro - claim, Their great O - ri - - gi - nal proclaim.

2.

The unwearied sun, from day to day,
Does his Creator's power display;
And publishes to ev'ry land
The work of an Almighty hand.

3.

Soon as the ev'ning shades prevail,
The moon takes up the wondrous tale;
And nightly to the list'ning earth
Repeats the glory of her birth.

4.

Whilst all the stars that round her burn,
And all the planets in their turn,
Confirm the tidings as they roll,
And spread the truth from pole to pole.

5.

What though in solemn silence all
Move round the dark terrestrial ball?
What though no real voice nor sound
Amid their radiant orbs be found?

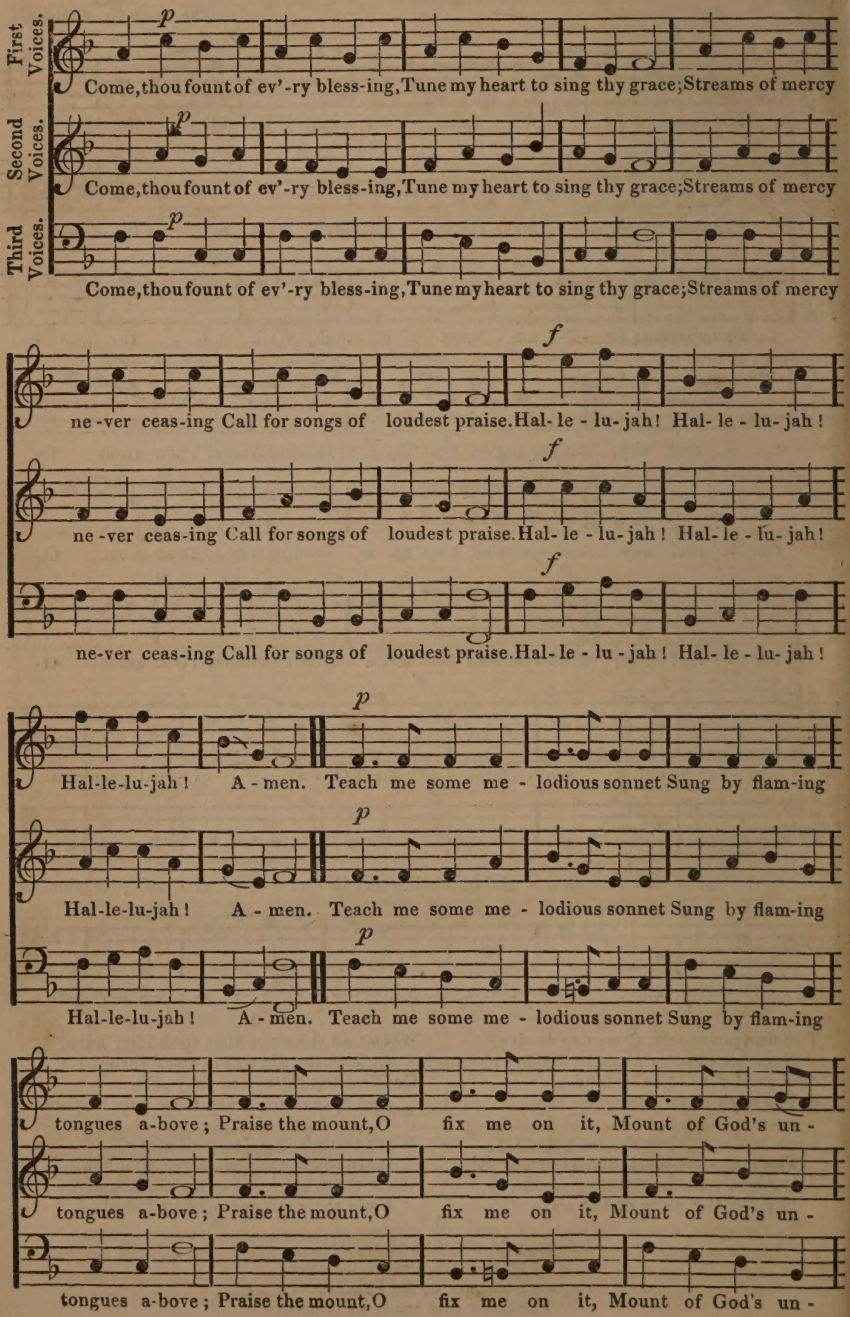
6.

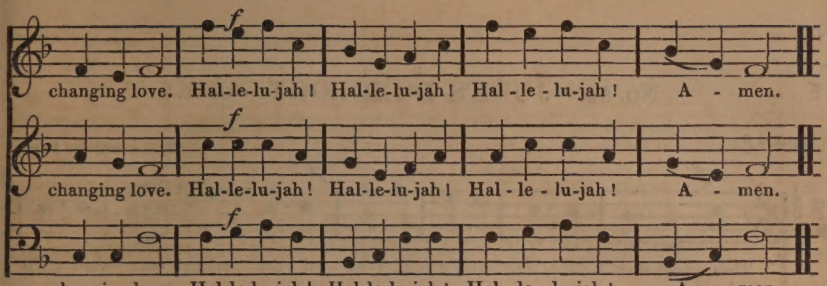
In reason's ear they all rejoice,
And utter forth a glorious voice;
For ever singing as they shine,
"The hand that made us is divine."

## No. 51.—VESPER.—8. 7. 4.

Count 4

The words by Robinson.


First Voices.
Second Voices.
Third Voices.
p
Come, thou fount of ev'-ry bless-ing, Tune my heart to sing thy grace; Streams of mercy
Come, thou fount of ev'-ry bless-ing, Tune my heart to sing thy grace; Streams of mercy
Come, thou fount of ev'-ry bless-ing, Tune my heart to sing thy grace; Streams of mercy
f
ne-ver ceas-ing Call for songs of loudest praise. Hal-le-lu-jah! Hal-le-lu-jah!
ne-ver ceas-ing Call for songs of loudest praise. Hal-le-lu-jah! Hal-le-lu-jah!
ne-ver ceas-ing Call for songs of loudest praise. Hal-le-lu-jah! Hal-le-lu-jah!
p
Hal-le-lu-jah! A-men. Teach me some me-lodious sonnet Sung by flam-ing
Hal-le-lu-jah! A-men. Teach me some me-lodious sonnet Sung by flam-ing
Hal-le-lu-jah! A-men. Teach me some me-lodious sonnet Sung by flam-ing
tongues a-bove; Praise the mount, O fix me on it, Mount of God's un-
tongues a-bove; Praise the mount, O fix me on it, Mount of God's un-
tongues a-bove; Praise the mount, O fix me on it, Mount of God's un-


changing love. Hal-le-lu-jah! Hal-le-lu-jah! Hal - le - lu-jah! A - men.
changing love. Hal-le-lu-jah! Hal-le-lu-jah! Hal - le - lu-jah! A - men.
changing love. Hal-le-lu-jah! Hal-le-lu-jah! Hal - le - lu-jah! A - men.

2.

Here I raise my Ebenezer;
Hither by thy help I come;
And I hope, by thy good pleasure,
Safely to arrive at home.
Jesus sought me when a stranger,
Wandering from the fold of God;
He, to save my soul from danger,
Interposed his precious blood.

3.

O to grace how great a debtor
Daily I'm constrained to be!
Let thy grace, Lord, like a fetter,
Bind my wandering heart to thee.
Prone to wander, Lord, I feel it,
Prone to leave the God I love;
Here 's my heart, Lord, take and seal it—
Seal it from thy courts above.

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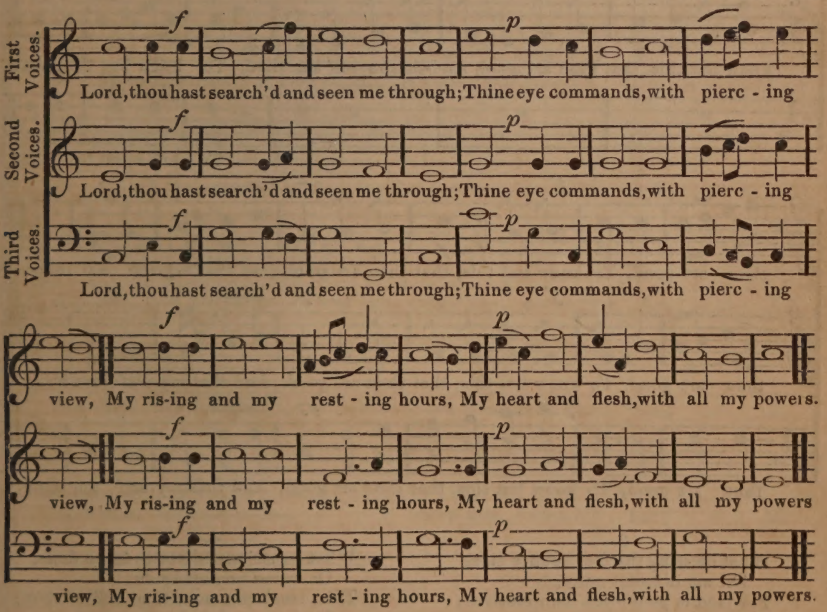
## No. 52.—ADMIRATION.—C. M.

Count 4

Moreton.
The words by Dr. Watts.


First Voices.
Second Voices.
Third Voices.
Lord, thou hast search'd and seen me through; Thine eye commands, with pierc - ing
Lord, thou hast search'd and seen me through; Thine eye commands, with pierc - ing
Lord, thou hast search'd and seen me through; Thine eye commands, with pierc - ing
view, My ris-ing and my rest - ing hours, My heart and flesh, with all my powers.
view, My ris-ing and my rest - ing hours, My heart and flesh, with all my powers
view, My ris-ing and my rest - ing hours, My heart and flesh, with all my powers.

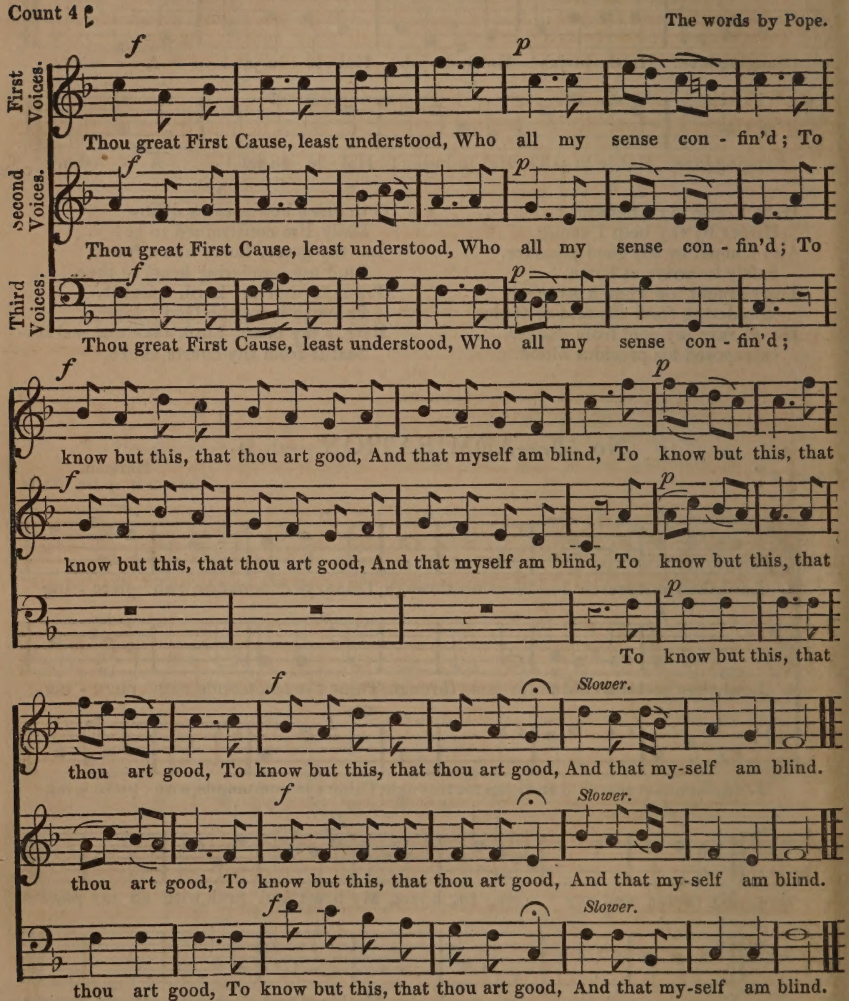
2.

My thoughts, before they are my own,
Are to my God distinctly known;
He knows the words I mean to speak,
Ere from my opening lips they break.

3.

Amazing knowledge! vast and great!
What large extent! what lofty height!
My soul, with all the powers I boast,
Is in the boundless prospect lost.

## No. 53.—JUDE'S DOXOLOGY.—C. M.


Count 4
The words by Pope.
First Voices.
Second Voices.
Third Voices.
Thou great First Cause, least understood, Who all my sense con - fin'd; To
Thou great First Cause, least understood, Who all my sense con - fin'd; To
Thou great First Cause, least understood, Who all my sense con - fin'd;
know but this, that thou art good, And that myself am blind, To know but this, that
know but this, that thou art good, And that myself am blind, To know but this, that
To know but this, that
Slower.
thou art good, To know but this, that thou art good, And that my-self am blind.
Slower.
thou art good, To know but this, that thou art good, And that my-self am blind.
Slower.
thou art good, To know but this, that thou art good, And that my-self am blind.

2.
What blessing thy free bounty gives
Let me not cast away,
For God is paid when man receives;
To enjoy is to obey.

3.
Yet, not to earth's contracted space
Thy goodness let me bound,
Or think thee Lord alone of man,
When thousand worlds are round.

4.
What conscience dictates to be done,
Or warns me not to do,
This, teach me more than hell to shun,
That, more than heaven pursue.

5.
If I am right, thy grace impart
Still in the right to stay;
If I am wrong, O teach my heart
To find that better way.

6.
Teach me to feel another's woe,
To hide the fault I see;
That mercy I to others show,
That mercy show to me.

7.
This day be bread and peace my lot,
All else beneath the sun
Thou know'st if best bestow'd or not,
And let thy will be done.

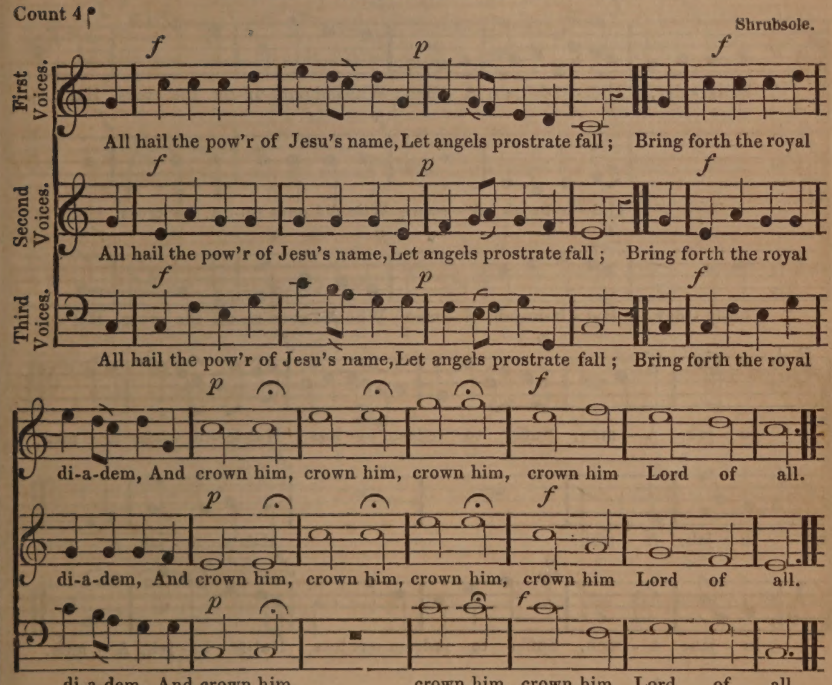
8.
To thee whose temple is all space,
Whose altar earth, sea, skies,
One chorus let all beings raise,
All nature's incense rise.

9.
We'll join the universal song,—
"To thee, whom worlds adore,
Be glory, as it was, is now,
And shall be evermore."

*** After a discourse on the doctrine of the Trinity, it is usual in most congregations to close divine service by singing the following lines to the same air:—

To Father, Son, and Holy Ghost,
One God, whom we adore,
Be glory, as it was, is now,
And shall be evermore

## No. 54.—MILES'S LANE.—C. M.

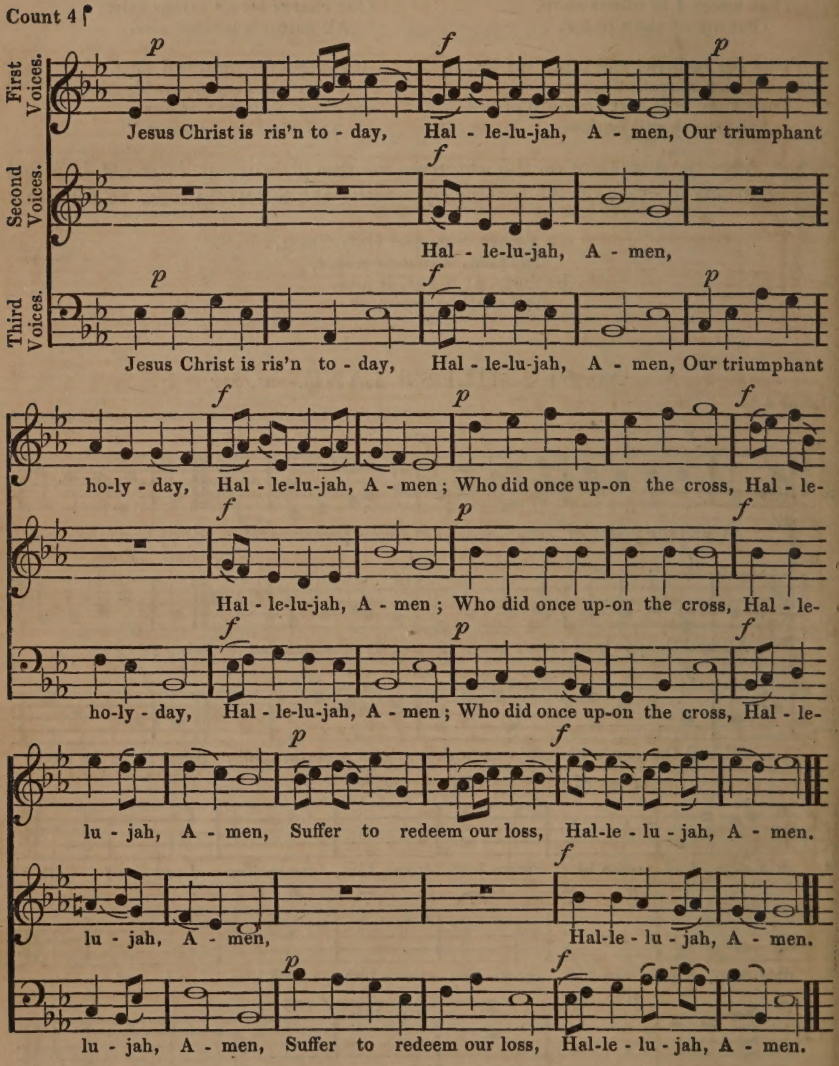

Count 4
Shrubsole.
First Voices.
Second Voices.
Third Voices.
All hail the pow'r of Jesu's name, Let angels prostrate fall; Bring forth the royal
All hail the pow'r of Jesu's name, Let angels prostrate fall; Bring forth the royal
All hail the pow'r of Jesu's name, Let angels prostrate fall; Bring forth the royal
di-a-dem, And crown him, crown him, crown him, crown him Lord of all.
di-a-dem, And crown him, crown him, crown him, crown him Lord of all.
di-a-dem, And crown him, crown him, crown him Lord of all.

2.
The Gentile and the Jew shall meet
At his celestial call,
Shall lay their honours at his feet,
And crown him Lord of all.

3.
Let ev'ry kindred, ev'ry tribe,
On this terrestrial ball,
To him all majesty ascribe,
And crown him Lord of all.

4.
Oh that with yonder sacred throng
We at his feet may fall!
We'll join the everlasting song,
And crown him Lord of all.

## No. 55.—EASTER HYMN.


Count 4
First Voices.
Second Voices.
Third Voices.
Jesus Christ is ris'n to - day, Hal - le-lu-jah, A - men, Our triumphant
Hal - le-lu-jah, A - men,
Jesus Christ is ris'n to - day, Hal - le-lu-jah, A - men, Our triumphant
ho-ly - day, Hal - le-lu-jah, A - men; Who did once up-on the cross, Hal - le-
Hal - le-lu-jah, A - men; Who did once up-on the cross, Hal - le-
ho-ly - day, Hal - le-lu-jah, A - men; Who did once up-on the cross, Hal - le-
lu - jah, A - men, Suffer to redeem our loss, Hal-le - lu - jah, A - men.
lu - jah, A - men, Hal-le - lu - jah, A - men.
lu - jah, A - men, Suffer to redeem our loss, Hal-le - lu - jah, A - men.

2.

Love's redeeming work is done,
Fought the fight, the battle won.
Lo, the sun's eclipse is o'er,
Now he sets in blood no more.

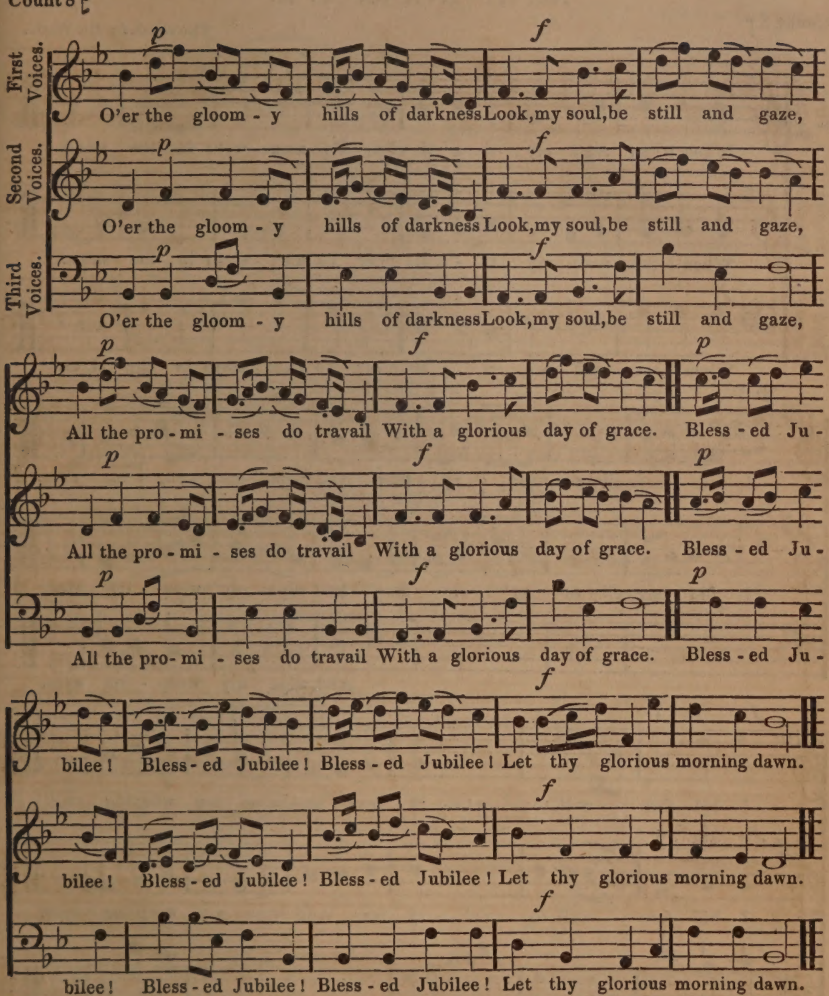
3.

Vain the stone, the watch, the seal,
Christ has burst the gates of hell;
Death in vain forbids his rise,
Christ has open'd paradise.

4.

Hymns of praise then let us sing
Unto Christ, our heav'nly King,
Who endur'd the cross and grave,
Sinners to redeem and save.

## No. 56.—HELMSLEY.—8. 7. 4.


Count 8
First Voices.
Second Voices.
Third Voices.
O'er the gloom - y hills of darkness Look, my soul, be still and gaze,
All the pro - mi - ses do travail With a glorious day of grace. Bless - ed Ju -
bilee! Bless - ed Jubilee! Bless - ed Jubilee! Let thy glorious morning dawn.

2.

Let the Indian, let the Negro,
Let the rude Barbarian see
That divine and glorious conquest,
Once obtained on Calvary;
Let the gospel
Loud resound from pole to pole.

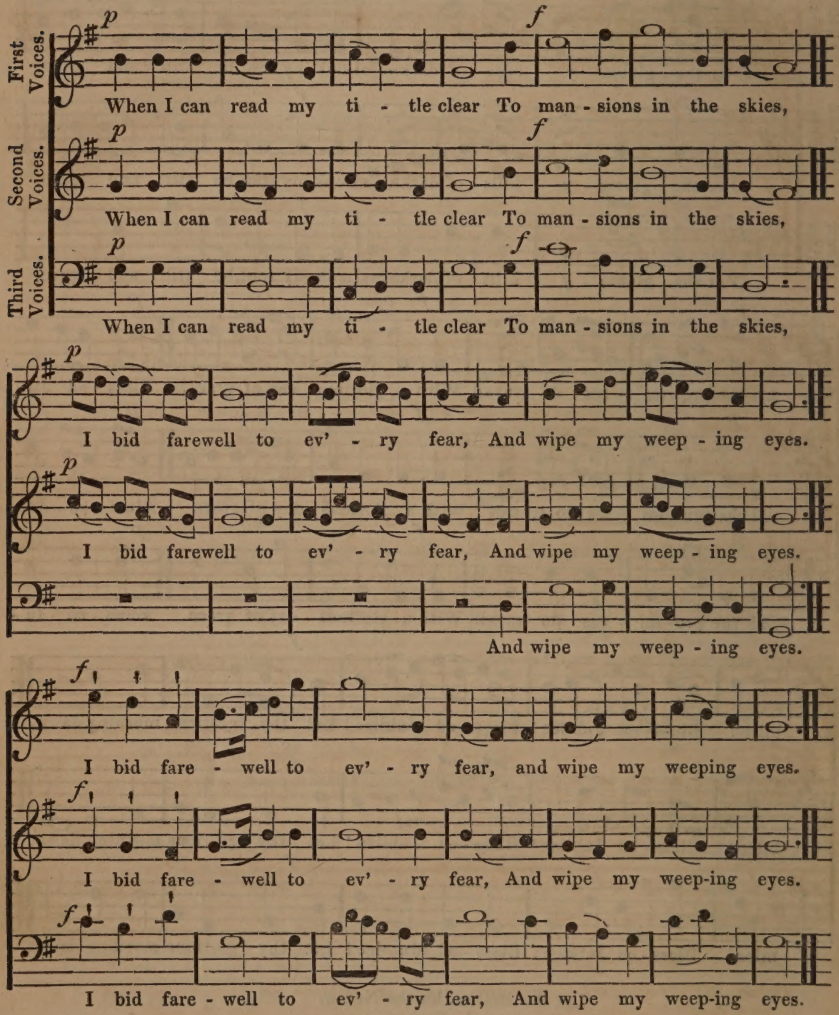
3.

Kingdoms wide that sit in darkness,
Grant them, Lord, the glorious light;
And from eastern coast to western,
May the morning chace the night;
And redemption,
Freely purchased, win the day.

## No. 57.—EVANS.—C. M.

Count 3

The words by Dr. Watts.


First Voices.
Second Voices.
Third Voices.
When I can read my ti - tle clear To man - sions in the skies,
When I can read my ti - tle clear To man - sions in the skies,
When I can read my ti - tle clear To man - sions in the skies,
I bid farewell to ev' - ry fear, And wipe my weep - ing eyes.
I bid farewell to ev' - ry fear, And wipe my weep - ing eyes.
And wipe my weep - ing eyes.
I bid fare - well to ev' - ry fear, and wipe my weeping eyes.
I bid fare - well to ev' - ry fear, And wipe my weep-ing eyes.
I bid fare - well to ev' - ry fear, And wipe my weep-ing eyes.

2.

Should earth against my soul engage,
And hellish darts be hurl'd,
Then I can smile at Satan's rage,
And face a frowning world.

3.

Let cares like a wild deluge come,
And storms of sorrow fall,
May I but safely reach my home,
My God, my heav'n, my all.

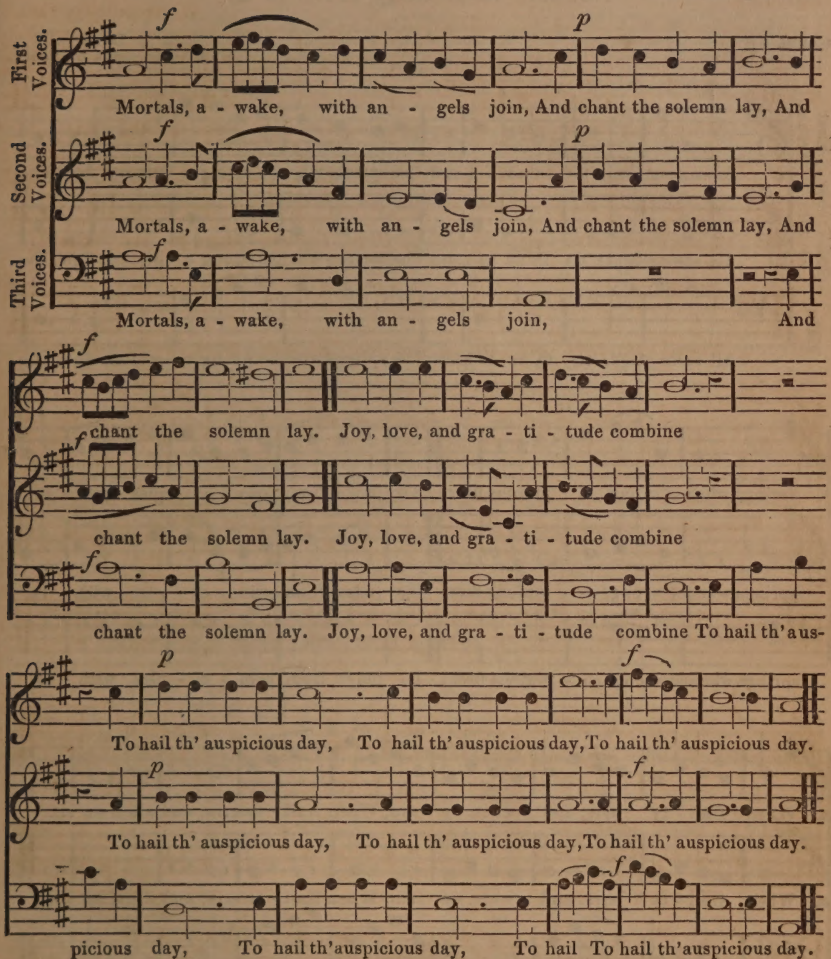
4.

Then shall I bathe my weary soul
In seas of heav'nly rest,
And not a wave of trouble roll
Across my peaceful breast.

## No. 58.—NATIVITY.—C. M.

Count 4

Jarman.
The words by Medle.


First Voices.
Second Voices.
Third Voices.
Mortals, a - wake, with an - gels join, And chant the solemn lay, And
Mortals, a - wake, with an - gels join, And chant the solemn lay, And
Mortals, a - wake, with an - gels join, And
chant the solemn lay. Joy, love, and gra - ti - tude combine
chant the solemn lay. Joy, love, and gra - ti - tude combine
chant the solemn lay. Joy, love, and gra - ti - tude combine To hail th'aus-
To hail th' auspicious day, To hail th' auspicious day, To hail th' auspicious day.
To hail th' auspicious day, To hail th' auspicious day, To hail th' auspicious day.
picious day, To hail th'auspicious day, To hail To hail th'auspicious day.

2.

In heav'n the rapturous song began,
And sweet seraphic fire
Thro' all the shining legions ran,
And strung and tun'd the lyre.

3.

Swift thro' the vast expanse it flew,
And loud the echo roll'd;
The theme, the song, the joy was new,
'Twas more than heaven could hold.

4.

Hark! the cherubic armies shout,
And glory leads the song;
Good-will and peace are heard throughout
Th' harmonious heav'nly throng.

5.

With joy the chorus we'll repeat,
Glory to God on high!
Good-will and peace are now complete;
Jesus was born to die.

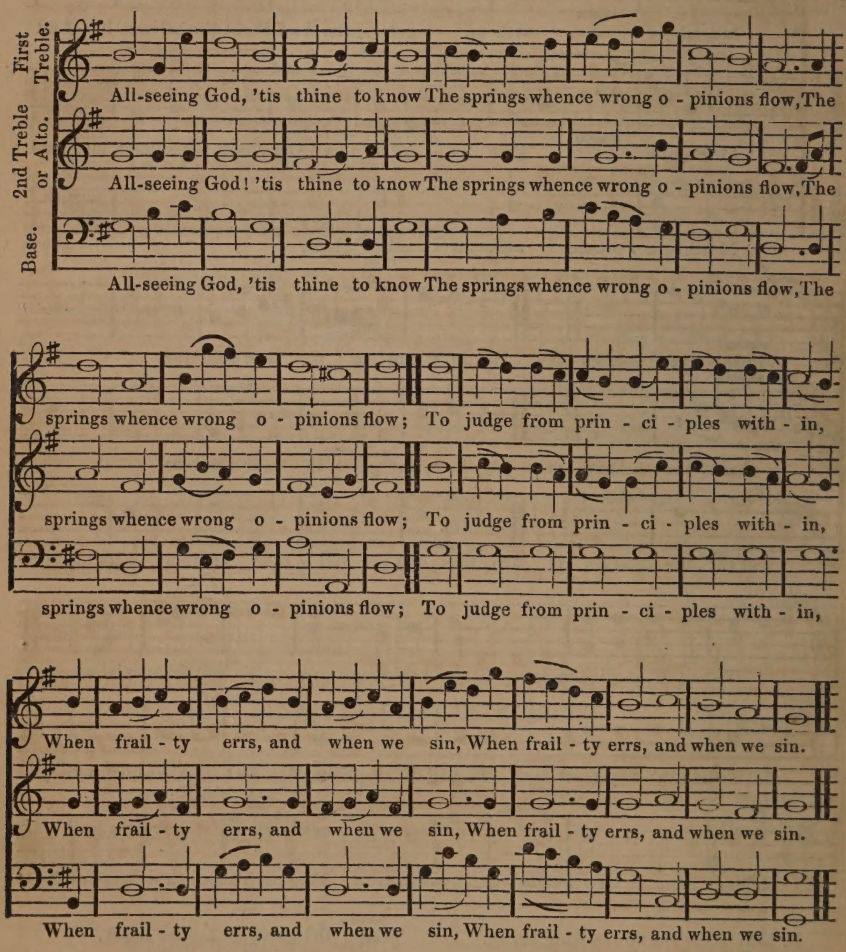
6.

Hail! Prince of life! for ever hail,
Redeemer, Brother, Friend!
Tho' earth, and time, and life should fail,
Thy praise shall never end.

## No. 59.—MONMOUTH.—L. M.

Count 4

Davis.
The words by Scott.


First Treble.
2nd Treble or Alto.
Base.
All-seeing God, 'tis thine to know The springs whence wrong o - pinions flow, The
All-seeing God! 'tis thine to know The springs whence wrong o - pinions flow, The
All-seeing God, 'tis thine to know The springs whence wrong o - pinions flow, The
springs whence wrong o - pinions flow; To judge from prin - ci - ples with - in,
springs whence wrong o - pinions flow; To judge from prin - ci - ples with - in,
springs whence wrong o - pinions flow; To judge from prin - ci - ples with - in,
When frail - ty errs, and when we sin, When frail - ty errs, and when we sin.
When frail - ty errs, and when we sin, When frail - ty errs, and when we sin.
When frail - ty errs, and when we sin, When frail - ty errs, and when we sin.

2.

Who with another's eye can read?
Or worship by another's creed?
Revering thy commands alone,
We humbly seek and use our own.

3.

If wrong, forgive; approve, if right;
While, faithful, we obey our light;
And, censuring none, are zealous still
To follow, as to learn, thy will.

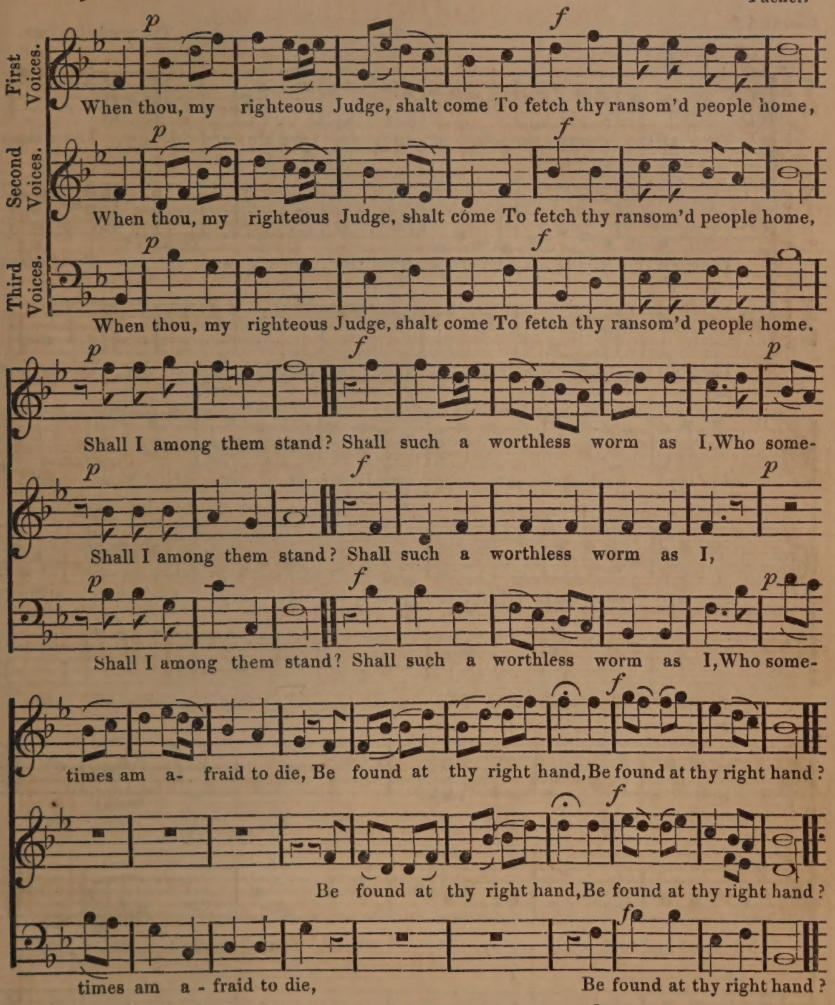
4.

When shall our happy eyes behold
Thy people fashioned in thy mould,
And charity our lineage prove
Derived from thee, O God of love!

## No. 60.—WESTBURY LEIGH.

Count 4

Tucker.


First Voices.
When thou, my righteous Judge, shalt come To fetch thy ransom'd people home,
Second Voices.
When thou, my righteous Judge, shalt come To fetch thy ransom'd people home,
Third Voices.
When thou, my righteous Judge, shalt come To fetch thy ransom'd people home.
Shall I among them stand? Shall such a worthless worm as I, Who some-
Shall I among them stand? Shall such a worthless worm as I,
Shall I among them stand? Shall such a worthless worm as I, Who some-
times am a- fraid to die, Be found at thy right hand, Be found at thy right hand?
Be found at thy right hand, Be found at thy right hand?
times am a - fraid to die, Be found at thy right hand?

2.

I love to meet among them now,
Before thy gracious feet to bow,
Tho' vilest of them all:
But can I bear the piercing thought,
What if my name should be left out,
When thou for them shalt call?

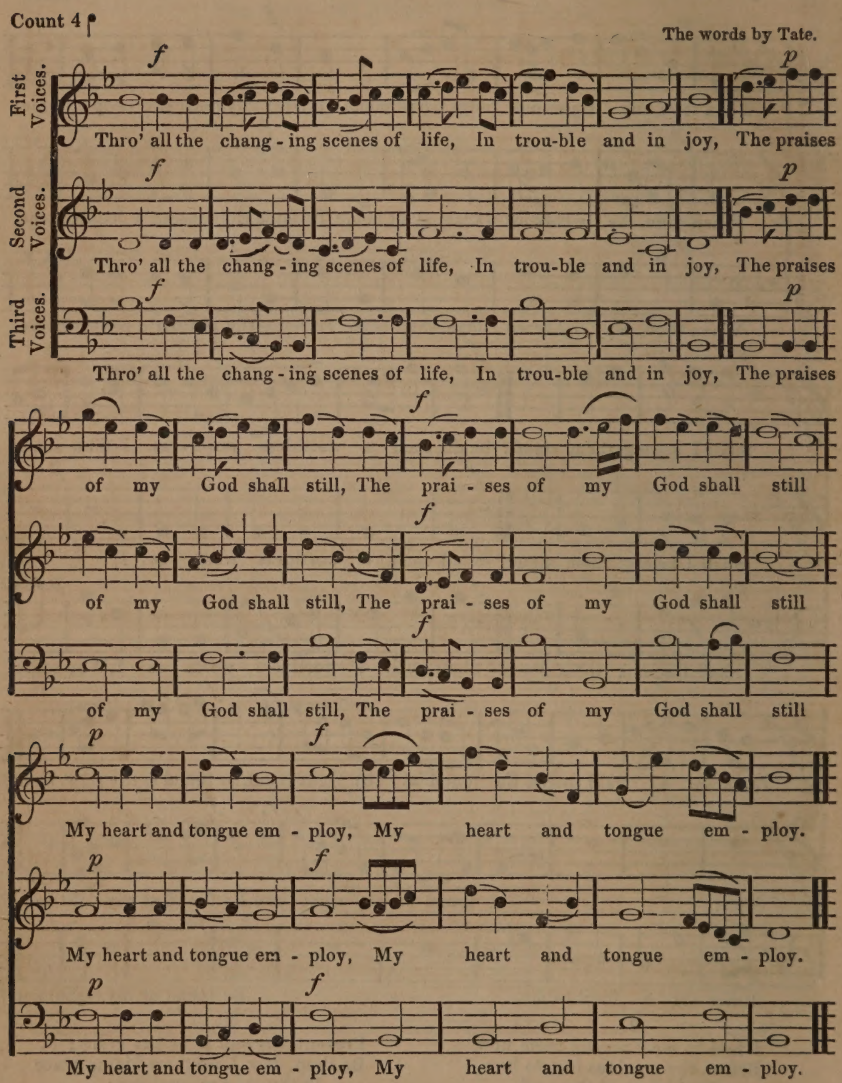
3.

Prevent, prevent it by thy grace;
Be thou, dear Lord! my hiding-place
In this th' accepted day:
Thy pard'ning voice O let me hear,
To still my unbelieving fear,
Nor let me fall, I pray.

4.

Let me among thy saints be found,
Whene'er th' archangel's trump shall sound,
To see thy smiling face:
Then loudest of the crowd I'll sing,
While heav'n's resounding mansions ring
With shouts of sov'reign grace.

## No. 61.—NEW VICTORY, OR WIMPOLE.—C. M.


Count 4
The words by Tate.
First Voices.
Second Voices.
Third Voices.
Thro' all the chang - ing scenes of life, In trou-ble and in joy, The praises
Thro' all the chang - ing scenes of life, In trou-ble and in joy, The praises
Thro' all the chang - ing scenes of life, In trou-ble and in joy, The praises
of my God shall still, The prai - ses of my God shall still
of my God shall still, The prai - ses of my God shall still
of my God shall still, The prai - ses of my God shall still
My heart and tongue em - ploy, My heart and tongue em - ploy.
My heart and tongue em - ploy, My heart and tongue em - ploy.
My heart and tongue em - ploy, My heart and tongue em - ploy.

2.

Of his deliverance I will boast,
Till all that are distrest
From my example comfort take,
And charm their griefs to rest.

3.

The hosts of God encamp around
The dwellings of the just;
Deliverance he affords to all
Who on his succour trust.

4.

O, make but trial of his love!
Experience will decide
How blest are they, and only they,
Who in his truth confide.

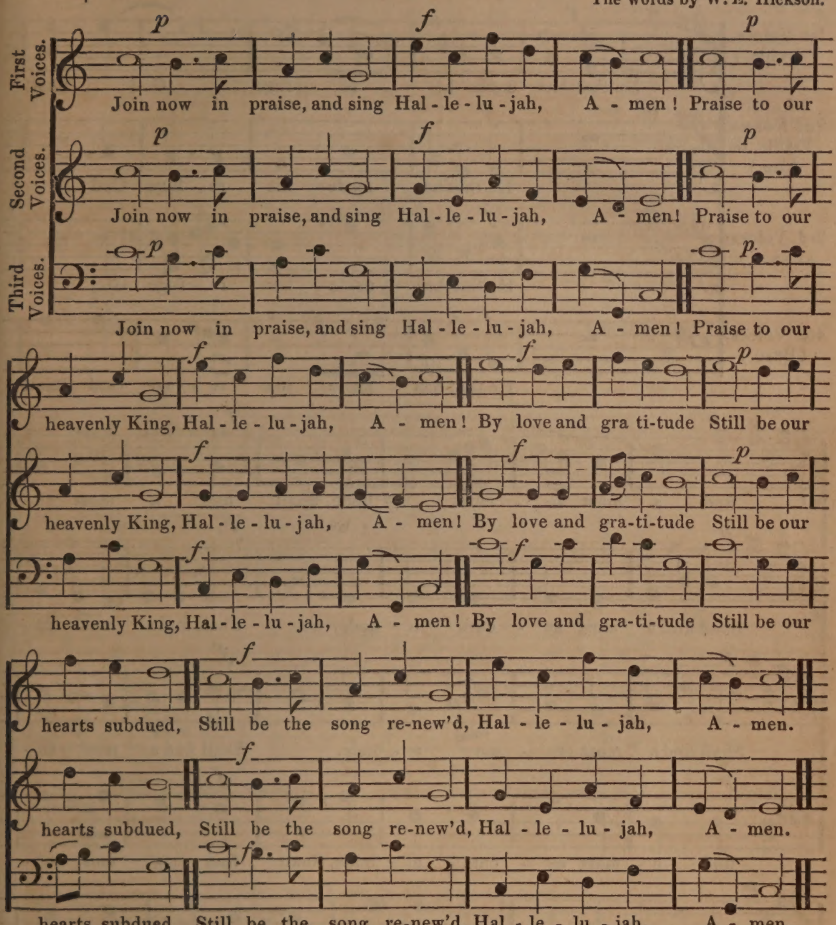
5.

Fear him, ye saints, and you will then
Have nothing else to fear;
Make you his service your delight,
Your wants shall be his care.

## No. 62.—HALLELUJAH AMEN.—C. M.

Count 4

A Spanish Chant.
The words by W. E. Hickson.


First Voices.
Second Voices.
Third Voices.
Join now in praise, and sing Hal - le - lu - jah, A - men! Praise to our
Join now in praise, and sing Hal - le - lu - jah, A - men! Praise to our
Join now in praise, and sing Hal - le - lu - jah, A - men! Praise to our
heavenly King, Hal - le - lu - jah, A - men! By love and gra ti-tude Still be our
heavenly King, Hal - le - lu - jah, A - men! By love and gra-ti-tude Still be our
heavenly King, Hal - le - lu - jah, A - men! By love and gra-ti-tude Still be our
hearts subdued, Still be the song re-new'd, Hal - le - lu - jah, A - men.
hearts subdued, Still be the song re-new'd, Hal - le - lu - jah, A - men.
hearts subdued, Still be the song re-new'd, Hal - le - lu - jah, A - men.

2.

Praise to the Lord most high,
Hallelujah, Amen!
Let every tongue reply,
Hallelujah, Amen!
Our father and our friend,
On thee our joys depend;
Thy love will never end:
Hallelujah, Amen!

3.

Sing both with heart and voice,
Hallelujah, Amen!
Sing, and in God rejoice,
Hallelujah, Amen!
O Lord, each day we prove
Some token of thy love;
In thee we live and move:
Hallelujah, Amen!

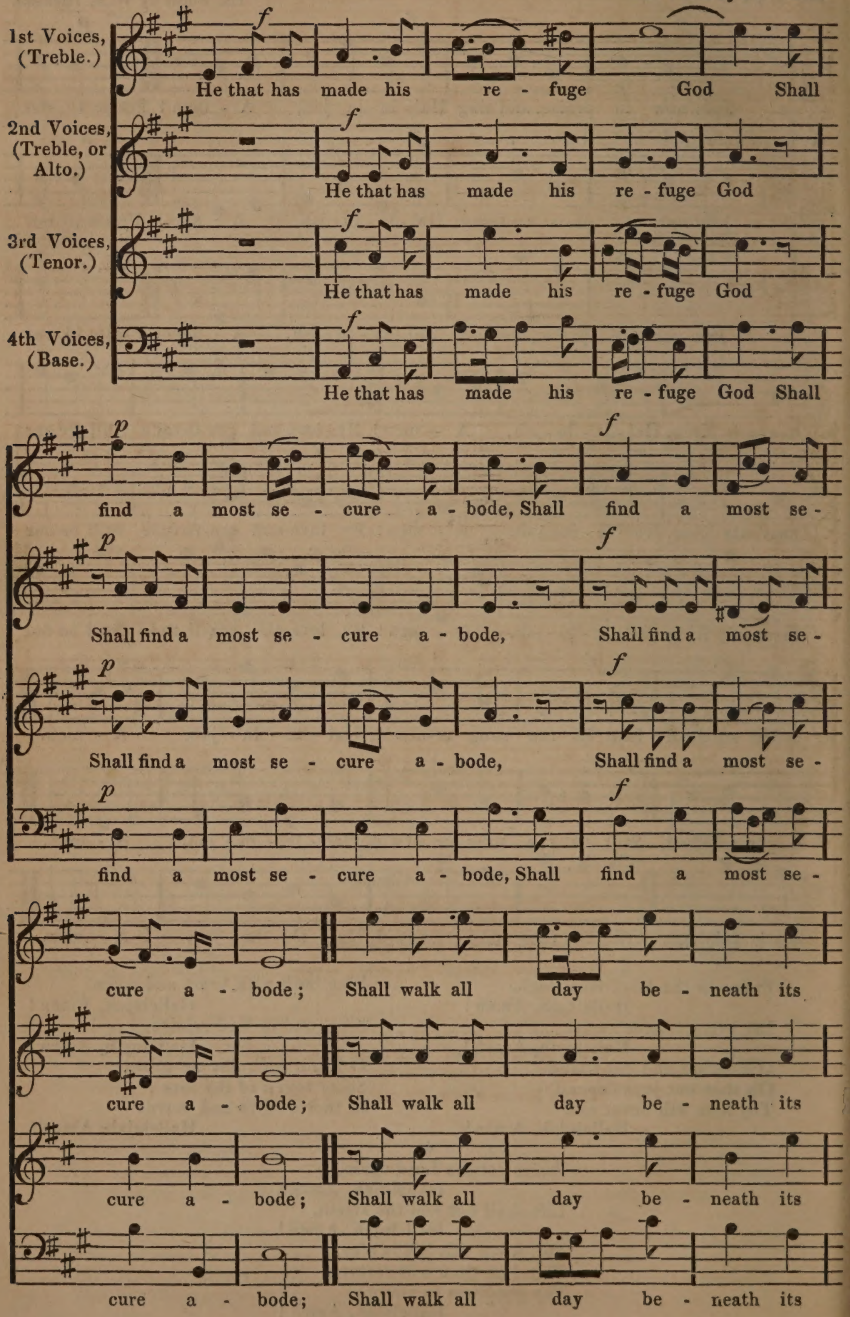
4.

Praise yet the Lord again,
Hallelujah, Amen!
Life shall not end the strain,
Hallelujah, Amen!
For, when this life is o'er,
This dust thou wilt restore,
Thy goodness to adore;
Hallelujah, Amen!

## No. 63.—REFUGE.—L. M.

Count 4

Moreton.
The words by Dr. Watts.


1st Voices, (Treble.)
2nd Voices, (Treble, or Alto.)
3rd Voices, (Tenor.)
4th Voices, (Base.)
f
He that has made his re - fuge God Shall
He that has made his re - fuge God
He that has made his re - fuge God
He that has made his re - fuge God Shall
p
find a most se - cure a - bode, Shall find a most se -
Shall find a most se - cure a - bode, Shall find a most se -
Shall find a most se - cure a - bode, Shall find a most se -
find a most se - cure a - bode, Shall find a most se -
cure a - bode; Shall walk all day be - neath its
cure a - bode; Shall walk all day be - neath its
cure a - bode; Shall walk all day be - neath its
cure a - bode; Shall walk all day be - neath its

shade, Shall walk all day be - neath its shade, And there at night shall
shade, And there at night shall
shade, Shall walk all day be - neath its shade, And there at night shall
shade, And there at night shall
rest his head, And there at night shall rest his head.
rest his head, And there at night shall rest his head.
rest his head, And there at night shall rest his head.
rest his head, And there at night shall rest his head.

2.

Then will I say, " My God, thy pow'r
Shall be my fortress and my tow'r ;
I, that am form'd of feeble dust,
Make thine almighty arm my trust."

3.

Just as a hen protects her brood
From birds of prey, that seek their blood,
Under her feathers ; so the Lord
Makes his own arm his people's guard.

## No. 64.—CALCUTTA.

Count 4

Clark.

First Voices.
Second Voices.
Third Voices.

O'er the gloomy hills of darkness Look, my soul, be still and gaze; All the

O'er the gloomy hills of darkness Look, my soul, be still and gaze; All the

O'er the gloomy hills of darkness Look, my soul, be still and gaze; All the

pro - mi - ses do travail with a glo - rious day of grace; Blessed jubilee,

pro - mi - ses to travail with a glo - rious day of grace;

pro - mi - ses to travail with a glo - rious day of grace;

Bless-ed jubilee, Let thy glorious morning dawn, Let thy glorious morning dawn,

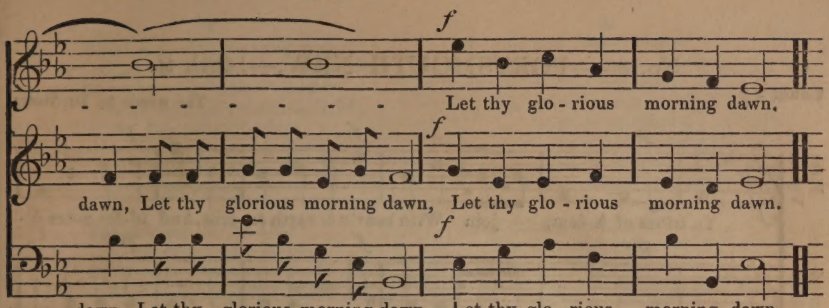
Bless-ed jubilee, Let thy glorious morning dawn,

Let thy glorious morning dawn, Let thy glorious morning dawn,

Let thy glo - rious morn - ing dawn - - - -

glo - rious morn - ing dawn, Let thy glorious morning

Let thy glorious morning


f
- - - - - - - - - Let thy glo - rious morning dawn.
f
dawn, Let thy glorious morning dawn, Let thy glo - rious morning dawn.
f
dawn, Let thy glorious morning dawn, Let thy glo - rious morning dawn.

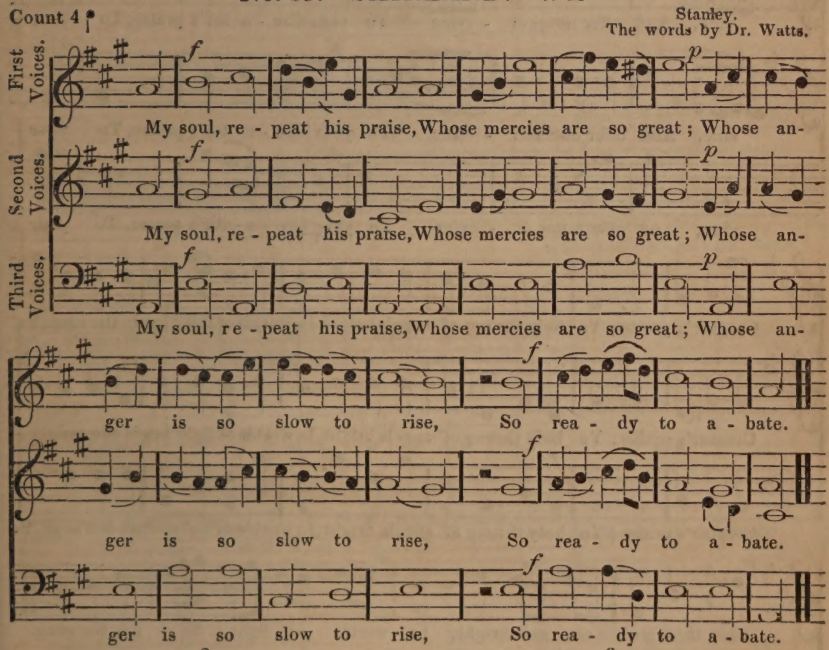
2.

Let the Indian, let the Negro,
Let the rude Barbarian see
That divine and glorious conquest
Once obtain'd on Calvary;
Let the Gospel
Loud resound from pole to pole.

3.

Fly abroad, thou mighty Gospel,
Win and conquer, never cease;
May thy lasting wide dominion
Multiply and still increase:
Sway thy sceptre,
Saviour, all the world around.

## No. 65.—SHIRLAND.—S. M


Count 4
Stanley.
The words by Dr. Watts.
First Voices.
Second Voices.
Third Voices.
f
p
My soul, re - peat his praise, Whose mercies are so great; Whose an-
My soul, re - peat his praise, Whose mercies are so great; Whose an-
My soul, re - peat his praise, Whose mercies are so great; Whose an-
ger is so slow to rise, So rea - dy to a - bate.
ger is so slow to rise, So rea - dy to a - bate.
ger is so slow to rise, So rea - dy to a - bate.

2.

God will not always chide,
And when his strokes are felt,
His strokes are fewer than our crimes,
And lighter than our guilt.

3.

The pity of the Lord
To those that fear his name,
Is such as tender parents feel;
He knows our feeble frame.

4.

For thy compassions, Lord,
To endless years endure,
And children's children ever find
Thy words of promise sure.

## No. 66.—PORTSMOUTH NEW.—148th M.

Count 4

The words by Dr. Watts.

First Voices.
Second Voices.
Third Voices.
Ye tribes of A-dam, join With heav'n & earth & seas, And of-fer notes di-
vine, And offer notes di - vine To your Cre - a - tor's praise, To your
Creator's praise; Ye holy throng of angels bright, In worlds of light begin the song, Ye
holy throng of an - gels bright, In worlds of light be - gin the song.

2.
Thou sun, with dazzling rays,
And moon that rul'st the night,
Shine to your Maker's praise,
With stars of twinkling light;
His power declare,
Ye floods on high,
And clouds that fly
In empty air.

3.
The shining worlds above
In glorious order stand,
Or in swift courses move,
By his supreme command;
He spake the word,
And all their frame
From nothing came,
To praise the Lord.

4.
Virgins and youths engage
To sound his praise divine,
While infancy and age
Their feebler voices join;
Wide as he reigns,
His name be sung
By ev'ry tongue,
In endless strains.

5.
Let all the nations fear
The God that rules above;
He brings his people near,
And makes them taste his love;
While earth and sky
Attempt his praise,
His saints shall raise
His honours high.

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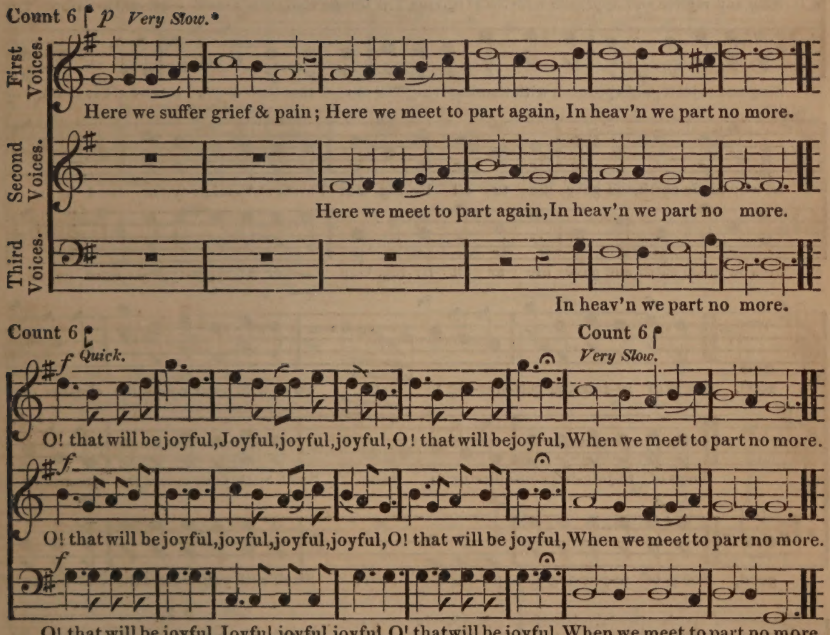
## No. 67.—JOYFUL


Count 6
p Very Slow.*
First Voices.
Here we suffer grief & pain; Here we meet to part again, In heav'n we part no more.
Second Voices.
Here we meet to part again, In heav'n we part no more.
Third Voices.
In heav'n we part no more.
Count 6
f Quick.
Count 6
Very Slow.
O! that will be joyful, Joyful, joyful, joyful, O! that will be joyful, When we meet to part no more.
O! that will be joyful, joyful, joyful, joyful, O! that will be joyful, When we meet to part no more.
O! that will be joyful, Joyful, joyful, joyful, O! that will be joyful, When we meet to part no more.

2.
All who love the Lord below,
When they die to Heaven will go,
And sing with saints above.
O! that will be joyful! &c.

3.
God shall wipe away all tears,
Pain and sorrows, sighs and fears,
For ever flee away.
O! that will be joyful! &c.

4.
None have seen, nor ear hath heard
What good things are there prepared.
For those who love the Lord.
O! that will be joyful! &c.

5.
Let us all then watch and pray,
And prepare for that great day,
When Christ our Judge appears.
O! that will be joyful! &c.

* When this air is sung quick throughout it is converted into an exceedingly vulgar gig tune.

## No. 68.—TRIUMPH.

Count 6

Avison.
The words by W. E. Hickson.

Songs of re-joic-ing con-spir-ing to raise, Swell with your voices the cho-rus of praise.
Songs of re-joic-ing con-spir-ing to raise, Swell with your voices the cho-rus of praise.
Songs of re-joic-ing con-spir-ing to raise, Swell with your voices the cho-rus of praise.
Sing and rejoice, and approach with thanksgiving The throne that thro' a-ges e-ter-nal has stood; For
Sing and rejoice, and approach with thanksgiving The throne that thro' a-ges e-ter-nal has stood; For
he who made earth, and gave life to all liv-ing, Our Fa-ther Al-migh-ty, the Lord he is
he who made earth, and gave life to all liv-ing, Our Fa-ther Al-migh-ty, the Lord he is
good, Songs of re-joic-ing con-spir-ing to raise. Swell with your voices the cho-rus of
Songs of re-joic-ing con-spir-ing to raise, Swell with your voices the cho-rus of
good, Songs of re-joic-ing con-spir-ing to raise, Swell with your voices the cho-rus of
praise, The cho-rus of praise, The cho-rus of praise.
praise, The cho-rus of praise, The cho-rus of praise.
praise, The cho-rus of praise, The cho-rus of praise.

2.

Praise to Jehovah! his name be ador'd; [Lord!
Praise your Creator! rejoice in the
Great is His power, for the Lord is Almighty,
But greater His goodness, which gives life its worth:
For goodness it was plann'd the work of creation,
And love to our Maker that love should call forth;
Praise to Jehovah, &c.
Praise your Creator, &c.

## No. 69.—TUCKER'S, OR LEIGH.—C. M.

Count 4

Tucker.
The words by Dr. Stennett.

1st Voices.
He comes ! He comes ! to judge the world, a - loud th' archangel cries.
2nd Voices.
He comes ! He comes ! to judge the world, a - loud th' archangel cries.
3rd Voices.
He comes ! He comes ! to judge the world, a - loud th' archangel cries.
While thunders roll from pole to pole, And lightnings cleave the skies, And lightnings, And
While thunders roll from pole to pole, And lightnings cleave the skies, And lightnings, And
While thunders roll from pole to pole, And lightnings cleave the skies, And lightnings,
lightnings cleave the skies, And light - - nings cleave the skies.
lightnings cleave the skies, And light - - nings cleave the skies.
lightnings cleave the skies, And light - - nings cleave the skies.

2.

The affrighted nations hear the sound,
And upward lift their eyes;
The slumb'ring tenants of the ground
In living armies rise.

3.

Amid the shouts of num'rous friends,
Of hosts divinely bright,
The Judge in solemn pomp descends,
Arrayed in robes of white.

4.

So he ascends the judgment-seat,
And, at his dread command,
Myriads of creatures round his feet
In solemn silence stand.

5.

Princes and peasants here expect
Their last, their righteous doom;
The men who dared his grace reject,
And they who dared presume

## No. 70.—REPOSE.

Count 2

The Music and Words by W. E. Hickson.

First Voices.
Second Voices.
Third Voices.
Now, O Fa-ther, may thy blessing Rest up - on the hours of sleep;
Ev' - ry anxious thought repress - ing, Thro' the night my pil - low keep.
Let thy pro - vi - dence pro - tect me; In the thickest gloom of night
There's no danger can af - fect me That is hid - den from thy sight.

3.

By thy goodness ne'er forsaken,
I this night will trust in thee;
In the morning to awaken,
And another day to see.

4.

And when life's last day is ending,
Then in sleep I'll close these eyes,
On a brighter day depending,
In a better world to rise.

# SOCIETY

FOR

# THE ENCOURAGEMENT

OF

# VOCAL MUSIC

## AMONG ALL CLASSES,

As a means of Softening the Manners, Refining the Taste, and Raising the Character of the great Body of the People.

---

**Committee of Management.**

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J. POWEL, Esq.
E. TAYLOR, Esq.

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**Treasurer.**
S. J. LOYD, Esq.

**Honorary Secretary.**
W. E. HICKSON, Esq.

**Assistant Secretary and Collector.**
Mr. LOW.

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*** The Committee having reason to anticipate, from the rapid growth of the Society, a considerable accession of Members from the ranks possessing wealth and influence, have deferred the election of a President and of Vice Presidents to the first annual meeting of the Members.

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## OBJECTS.

One of the first objects of the Society recently formed under the above title is to facilitate the introduction of Music in Schools, to the extent required for teaching its elementary principles. Until this can be effected, it is in vain to hope either that music can be nationalized in this country, as in Germany, or that any improvement can be effected in the style of congregational singing, which is too generally a reproach to our religious services. To promote this object the Society will,

First—Endeavour, by means of Tracts, cheap Publications, Lectures, &c., to diffuse information as widely as possible upon the Utility and Importance of Vocal Music as a branch of National Education.

Second—It will provide Teachers of Singing and the Notation of Music for the humbler class of schools, defraying in certain cases, where the funds are low, the expense of as many lessons as may enable a master, or his assistants, to continue afterwards the same course of instruction without further professional aid.

Third—It will endeavour to stimulate improvement in the art of reading Music, by offering Prizes to be gained by juvenile vocalists and the teachers who may enable them to attain the highest degree of proficiency in singing new Music at sight. And,

Fourth—It will seek to raise the character of Vocal Music, when not of a religious nature, by adapting it to the expression of kindly feelings, generous emotions, and just sentiments.

Another object will be to assist in the formation of Choral Societies, especially of such as can be organized for the practice of Music not requiring instrumental accompaniments—the expense of musical instruments placing them beyond the reach of a large portion of the industrious classes.

The Society will be governed by a President, Vice Presidents, and a Committee, meeting Weekly, or as often as may be required.

It will be supported by Donations and Subscriptions of not less than £1 1*s.* per annum.

Members will have free admission to the Musical Lectures and Vocal Concerts, which will be given from time to time in order to illustrate the principles and further the objects of the Society.

Every year a General Meeting of the Members will be held to receive the Report of the Committee, and to attend to the distribution of prizes, and general business.

# DONATIONS AND SUBSCRIPTIONS

*From the 18th of May, 1838, to the 30th of June, following.*

| | £. | s. | d. |
|---|---|---|---|
| The Marquess Lansdowne .... | 10 | 10 | 0 |
| Earl Amherst (Annual) ..... | 5 | 0 | 0 |
| Earl Lovelace..... | 5 | 5 | 0 |
| Lady Noel Byron ..... | 3 | 0 | 0 |
| S. J. Loyd, esq..... | 10 | 10 | 0 |
| J. Watson, esq..... | 10 | 10 | 0 |
| W. Sharpe, esq. ..... | 6 | 6 | 0 |
| E. Chadwick, esq. ..... | 5 | 5 | 0 |
| J. Leslie, esq..... | 5 | 5 | 0 |
| J. Janson, esq. ..... | 5 | 5 | 0 |
| Dr. Kay ..... | 5 | 5 | 0 |
| T. F. Tufnell, esq..... ..... | 5 | 5 | 0 |
| H. Watson, esq. ..... | 5 | 5 | 0 |
| W. E. Hickson, esq. ..... | 5 | 5 | 0 |
| A Friend..... | 5 | 0 | 0 |
| R. Taylor, esq. ..... | 3 | 0 | 0 |
| J. Wilson, esq. ..... | 2 | 2 | 0 |
| G. F. Flowers, esq..... | 2 | 2 | 0 |
| D. Gaskell, esq. ..... | 2 | 0 | 0 |
| W. G. Prescott, esq..... | 1 | 1 | 0 |
| Lieutenant General Thornton .. | 1 | 1 | 0 |
| Rev. W. Stone ..... | 1 | 1 | 0 |
| Rev. J. W. Gill ..... | 1 | 1 | 0 |
| Rev. R. K. Philp ..... | 1 | 1 | 0 |
| F. Flowers, esq. ..... | 1 | 1 | 0 |
| R. P. Williams, esq. ..... | 1 | 1 | 0 |
| W. Garrisson, esq. ..... | 1 | 1 | 0 |
| E. Edwards, esq..... | 1 | 1 | 0 |
| P. A. Taylor, esq. ..... | 1 | 1 | 0 |
| C. Hennel, esq..... | 1 | 1 | 0 |
| J. Reynolds, esq..... | 1 | 1 | 0 |
| W. Lindley, esq. ..... | 1 | 1 | 0 |
| Dr. Holland ..... | 1 | 1 | 0 |
| W. H. Ashurst, esq. ..... | 1 | 1 | 0 |
| J. Shaw, esq. ..... | 1 | 1 | 0 |
| S. Melhuish, esq. ..... | 1 | 1 | 0 |
| J. A. Roebuck, esq. ..... | 1 | 1 | 0 |
| C. Hill, esq..... | 1 | 1 | 0 |
| B. F. Duppa, esq. ..... | 1 | 1 | 0 |
| J. Powel, esq..... | 1 | 1 | 0 |
| T. Powel, esq..... | 1 | 1 | 0 |
| J. Walton, esq. ..... | 1 | 1 | 0 |
| J. Taylor, esq. ..... | 1 | 1 | 0 |
| Carteret, J. W. Ellis, esq. .... | 1 | 1 | 0 |
| J. Blacket, esq. ..... | 1 | 1 | 0 |
| J. Wainewright esq ..... | 1 | 1 | 0 |
| T. Oliphant, esq. ..... | 1 | 1 | 0 |
| E. Taylor, esq. ..... | 1 | 1 | 0 |
| J. Turle, esq. ..... | 1 | 1 | 0 |
| P. P. Thoms, esq .... ..... | 1 | 1 | 0 |
| A. Blizzard, esq. ..... | 1 | 1 | 0 |
| J. Fletcher, esq. ..... | 1 | 1 | 0 |
| H. B. Fearon, esq..... | 1 | 1 | 0 |
| G. Herbert, esq..... | 1 | 1 | 0 |
| G. Coude, esq..... | 1 | 1 | 0 |
| G. R. Porter, esq. ..... | 1 | 1 | 0 |
| E. W. Field, esq. ..... | 1 | 1 | 0 |
| W. Goadby, esq..... | 1 | 1 | 0 |
| J. J. Torrington, esq..... | 1 | 1 | 0 |
| J. Hume, esq. M. P. ..... | 1 | 1 | 0 |
| T. Wyse, esq. M. P. ..... | 1 | 1 | 0 |
| J. Waithman, esq. ..... | 1 | 1 | 0 |
| T. Latter, esq..... | 1 | 1 | 0 |
| S. Hickson and Co..... | 1 | 1 | 0 |
| — Prescott, esq. ..... | 1 | 1 | 0 |
| G. Grote, esq. M. P..... | 1 | 1 | 0 |
| Dr. Henderson..... | 1 | 1 | 0 |
| T. Coxhead, esq..... | 1 | 1 | 0 |
| J. Billeter, esq. ..... | 1 | 1 | 0 |
| H. Grant, esq. ..... | 1 | 1 | 0 |
| J. Mill, esq. ..... | 1 | 1 | 0 |
| W. Hickson, esq..... | 1 | 1 | 0 |
| H. Hayward, esq. ..... | 1 | 1 | 0 |
| E. W. Wyon, esq..... | 1 | 1 | 0 |
| Dr. Birkbeck ..... | 1 | 1 | 0 |
| R. Hippesly Tuckfield, esq..... | 1 | 1 | 0 |
| J. A. Novello, esq..... | 1 | 1 | 0 |
| Dr. King ..... | 1 | 1 | 0 |
| Miss Lindley ..... | 1 | 1 | 0 |
| Miss Gooze..... | 1 | 1 | 0 |
| Miss C. Sharpe ..... ..... | 1 | 1 | 0 |
| Mrs. Robinson..... | 1 | 1 | 0 |
| Mrs. Lewin ..... | 1 | 1 | 0 |
| Mrs. Hippesly Tuckfield ..... | 1 | 1 | 0 |
| Miss Maria Lister ..... | 1 | 1 | 0 |
| Miss Anthony ..... | 1 | 1 | 0 |
| Miss Elwyn ..... | 1 | 1 | 0 |
| Mrs. Colbatch..... | 1 | 1 | 0 |
| J. L. Kearsley, esq. ..... | 1 | 1 | 0 |
| S. Hickson, esq..... ..... | 1 | 1 | 0 |
| J. Hickson, esq..... | 1 | 1 | 0 |
| I. Dry, esq..... | 1 | 1 | 0 |
| W. Ewart, esq. ..... | 1 | 1 | 0 |
| J. Dillon, esq. ..... | 1 | 1 | 0 |

# TO TEACHERS OF SINGING, SCHOOLMASTERS, &c.

THE Society for the Encouragement of Vocal Music have set apart the Sum of Fifty Guineas, to be distributed in various prizes, for the best examples of the results of class-teaching, in schools, of singing, and the notation of music.

In making this announcement, the Society propose,—

First,—To stimulate the activity of those professional men who, holding engagements as organists, or as clerks, to congregations connected with free schools, (and also of those schoolmasters and mistresses who, possessing a knowledge of music), might exert themselves with immediate effect, in teaching singing to large classes of pupils, and would doubtless do so if they felt that their exertions were likely to be properly appreciated.

Second,—To discover, without the risk of erring from personal predilections, the ablest teachers of singing for juvenile classes, with a view of hereafter recommending such teachers for profitable engagements, or of employing them, at the expense of the Society, among the humbler class of schools.

It is hoped, and believed, that the professional reputation to be gained by the successful candidates will be the means of creating, or calling forth, talents of the highest order for the work, and that the competition for the prizes will cause large bodies of children to be taught at once the rudiments of the art of vocal music, and establish a precedent, which, from the high moral and social benefits resulting from it, will soon be generally followed throughout the country.

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## PARTICULARS AND CONDITIONS OF THE PRIZES.

I. TEN GUINEAS, to the Teacher, whether professional or not, who shall have taught, more effectively than any other person, a class of boys, not less than twenty in number, of the ages of from 6 to 14, to read music, and to sing at sight, without an accompaniment.

II. TEN GUINEAS, to the Teacher, whether professional or not, who shall have taught, more effectively than any other person, a class of girls, not less than twenty in number, of the ages of from 6 to 14, to read music and to sing at sight without accompaniment.

III. FIVE GUINEAS, to the Teacher producing the second-best class of singers from a boys' school.

IV. FIVE GUINEAS, to the Teacher producing the second-best class of singers from a girls' school.

V. FIVE GUINEAS, in addition, to *the Female Teacher* in a girls' school, who may win either of the above prizes; and if the successful candidate be not a female, then FIVE GUINEAS as a separate prize, not to be competed for by the other sex, to the Female Teacher who shall produce the best class of singers instructed wholly by herself;—the Society desiring to give especial encouragement to Female Teachers, their voices being much better adapted for leading a class of children than the bass or tenor voices of men.

VI. A SILVER MEDAL, value ONE GUINEA, to the Pupil exhibiting the greatest degree of proficiency in reading music, in the best class of singers in a boys' school.

VII. A SILVER MEDAL, of equal value, to the ablest reader of music in the best class of singers from a girls' school.

VIII. A SILVER MEDAL, value HALF-A-GUINEA, to the best Pupil of the second-best class among the boys: and a SILVER MEDAL, of equal value, to the best pupil of the second-best class among the girls.

IX. BRONZE MEDALS, to the value of TWO GUINEAS, will be divided among all the deserving members of the two best, and the two second-best classes.

X. FIVE GUINEAS, to the Treasurer of the boys' school producing the best class of singers; the same to be paid in aid of the school funds.

XI. FIVE GUINEAS, to the Treasurer of the girls' school producing the best class of singers; the same to be paid in aid of the school funds.

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The two latter prizes will be awarded only on the condition that singing shall have been introduced, not merely as confined to one class selected for more careful instruction than the rest, but as part of the moral discipline of the whole school; rendering music, in the shape of correct psalmody, subservient to religious instruction, and, in the form of moral songs, a means of relieving the attention of children, arousing their energies, and promoting among them cheerfulness and good temper.

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The prizes will be awarded at the First Annual Meeting of the Subscribers, which will be held in May, 1839, and the trial or examination of the Candidates will be in the preceding month.

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*Examiners and Judges of the Candidates:*

Mr. TURLE, Organist of Westminster Abbey,
Mr. E. TAYLOR, Gresham Professor of Music.

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Any teacher of singing, desiring to become a candidate, should send immediate notice of

his intention, and is requested to do so, at latest, on or before the 25th of March, 1839, to the Assistant Secretary of the Society. The Society will then be enabled to inform every candidate, when suitable arrangements have been made, of the place and time at which he will be expected to attend.

On the day appointed he will be required to bring with him his best pupil from a class to whom he has taught singing and the notation of music, and the ability of this pupil to sing at sight, as representing that of the class to which the pupil belongs, will be tested by the examiners.

Should the pupil thus brought forward exhibit a greater degree of proficiency than other pupils singled out in the same manner from other classes, then the class to which the pupil belongs will, on a subsequent day, be examined, collectively, in reading music and in singing in parts, and if they exhibit a corresponding degree of merit, the prize medals will be awarded to them, and the prizes of money to the teacher by whom they have been instructed.

## MODE OF EXAMINATION.

The best pupil from each class will be required to sing alone, at sight, the air, and afterwards the second-treble part, of a psalm to be composed for the occasion, and harmonized in simple counterpoint, in a major key.

The same pupil, having so far succeeded, will be required to sing, at sight, the first, and afterwards the second-treble part of a simple glee or madrigal, to be composed for the occasion, and to consist of a slow movement in a minor key, and of a moderately quick movement in a major key.

That the attention of the pupil may not be distracted by the words, they will be given to him some days before the trial, to commit to memory.

The pupil having passed creditably through these trials, keeping the time, singing the intervals correctly, and observing a good enunciation, will be examined in his knowledge of the names and uses of the various musical signs, including the different clefs and all that strictly pertains to the notation of music.

The ability to execute a perfect shake, and the knowledge of the principles of chords, and of musical composition, will not be expected, nor will the pupil be required to sing from any other than the treble clef, nor to identify the notes by the terms given to them by the Italians (sol fa mi do, &c.), the exclusive use of those terms being discarded by some teachers, and one object of the Society being to give every system a fair trial.

Should the merits of any two of the pupils appear to be equal, their ability to sing the more difficult intervals will be further tested by notes placed upon a music board, at the discretion of the examiners.

## EXCEPTIONS.

The competition for the prizes will not extend to schools beyond a radius of twenty-five miles from the London Post Office.

It will not extend to boys training for the choir of a cathedral, nor to pupils intended for professional singers, nor to pupils whose parents belong to the profession, nor to schools supported by payments from the scholars exceeding for each the sum of £25 per annum.

The pupil selected for examination must not have been a private pupil of the teacher, but one receiving instruction only at the same time, and in common with the rest of his class, and during periods not exceeding one hour of each day.

The names of the teachers who may become successful candidates will be entered in the books of the Society for recommendation and employment, and the names of all the juvenile vocalists examined, exhibiting decided ability in singing at sight from written music, will be registered for the benefit of Choral Societies requiring the assistance of treble voices.

Music boards,* 6 feet by 18 inches, with two staves painted in white lines upon a black ground, for teaching the notation of music in schools, may be obtained (Saturdays and Sundays excepted), price 7*s.* 6*d.* each, of Mr. Low, Assistant Secretary, at the Boys' School Room, Harp Alley, Farringdon Street; where also may be procured all the tracts and pamphlets published by the Society, with a view of awakening public attention to the importance of diffusing a taste for vocal music as an agent of civilization.†

Applications for teachers, or for further information connected with the objects of the Society, may be made to Mr. Low, at the above address. Written communications from persons desirous of becoming members, or promoting the same objects in other ways, may be forwarded to W. E. Hickson, Hon. Sec., 12, Park Lane, Piccadilly.

* As described in "First Lessons in Singing and the Notation of Music," a work adapted for class teaching. Sold by Taylor and Walton, J. A Novello, &c., price 2*s.*

† Also of Taylor and Walton, Upper Gower Street; J. A. Novello, Dean Street, Soho; H. Hooper, 13, Pall Mall East; Monro and May, Holborn Bars.

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8 Early to bed, and early to rise
9 We all love one another
No. 10 We'll go to our places
11 Neatness and Cleanliness
12 Hot Cross-buns
13 Come away to school
14 Come and see how happily
15 The Nursery Jest
16 School is begun
17 Over the water from England to France
18 Tit for tat
19 The Peace-maker
No. 20 How the wind is blowing
21 Play Hours
22 The Linnet
23 The Kind Heart
24 The Sluggard
25 The Harmonious Blackbird
26 Improve the passing hours
27 Come, let us sing
28 The praise of spring
29 Work away
30 Time for rest.

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8 When we go out together
9 Come let us march & sing
10 Forgiveness
11 Ere around the huge oak
12 Welcome [that
13 A man's a man for all
14 Harvest home
15 March and lift up your voices
No. 16 When the rosy morn
17 The might with the right
18 Let the smiles of youth
19 Idleness and knavery
20 Lullaby
21 The hour is come of twilight grey
22 The stormy winds
23 Our native land
24 To the good cause
25 Filial affection
26 See he comes
27 The peasant's song
28 The labourer's song
29 Humble fare
No. 30 Home, home
31 Dulce domum
32 Old friends shall never be forgot
33 Hark! the lark
34 Rejoice, rejoice
35 The patriot's song
36 Well done, well done
37 If you get into debt
38 Britons, arise
39 The golden rule
40 Rule Britannia
41 The national anthem
42 Now let notes of joy
43 Farewell.


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19 Rousseau's Dream
20 Irish
21 Sandgate
22 Contemplation [vary
23 Haweis, or Mount Cal-
24 Auburn
No. 25 Eaton
26 Carey's
27 Adoration
28 Gabriel New
29 Prospect
30 Lowell
31 Fairseat
32 Lonsdale
33 Calvary
34 Lydia
35 Sutton Colefield
36 Arabia
37 Old Hundredth
38 Peru
39 Condescension
40 Horsley
41 Compassion
42 Suffolk
43 Hephzibah
44 Bradley Church
45 Portugal New
46 Piety
47 Wigan
48 The Passing Bell
No. 49 Knaresboro'
50 Newport
51 Vesper
52 Admiration
53 Jude's Doxology
54 Miles' Lane
55 Easter Hymn
56 Helmsley
57 Evans
58 Nativity
59 Monmouth
60 Westbury Leigh
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2. Having acquired from Phædrus a considerable number of common Latin words, without attempting their grammatical analysis, let him proceed, in exactly the same manner, with the First Book of OVID'S METAMORPHOSES, which will make a large addition to his vocabulary in words of less common use. The reading of this book should be accompanied with the study of the *Accidence*, as given in the London Latin Grammar. Taking small portions at a time, as, for instance, the first declension of nouns with the first lesson of Ovid, the student should remark what words in the lesson appear to correspond in form to any of those cases,—and so on, till the distinction of the *Parts of Speech* is clearly understood, and the Tables of Declension are learned by heart.

3. The regular inflections of the language being thus acquired from the examples in the Grammar, let him take up the First Book of VIRGIL'S ÆNEID, and after construing the Latin text, as in Phædrus and Ovid, according to the Interlinear Translation, let him learn to analyse each sentence from the supplementary volume of PARSING LESSONS; which will enable him, not only to assign every word in each lesson to its proper part of speech, but to give a full description of its peculiar modification, if inflected from its simple form. In this stage of his course he will derive great benefit from frequently *altering* the signs and forms of nouns and verbs in the *Single English Version*, so as to require the use of different cases, tenses, &c., of the same Latin word—an exercise which will give him complete power over the *Inflections* of the language.

4. Let him now proceed with CÆSAR'S INVASION OF BRITAIN; and accompany each reading with a small portion of the Latin *Syntax*, in the same manner as he accompanied Ovid with the *Accidence* of the Grammar. This will gradually render him familiar with the *Construction* of the language. The style of the Commentaries is remarkably easy of construction, and therefore peculiarly adapted for this exercise; which is further facilitated by the Rules of Syntax, in the London Latin Grammar, being principally exemplified from this part of Cæsar, and the Book of Virgil's Æneid already analysed. After finishing Cæsar, he should recur to the Virgil, which he before used only as a praxis of *inflection*, and make himself master of the *construction* by the rules of Syntax, and also of the *scanning* of each line by the rules of Prosody.

5. In reading the LIFE OF AGRICOLA by Tacitus, he should endeavour to *combine* in each lesson the exercises of inflection and construction which hitherto he has taken *separately*; describing single words according to their several declensions, and compound phrases according to their several dependencies.

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